

Oraculum Leviathan



BILL DUVENDACK
ASENATH MASON
★ **BECOME A LIVING GOD**

Oraculum Leviathan



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Oraculum Leviathan

<i>Foreword by Asenath Mason</i>	11
<i>Introduction by Bill Durendack</i>	15

Symbology

PART 1

1. A Brief History of the Tarot	19
2. Uses for the Deck	25
3. The Major Arcana	33
4. Preliminary Notes for All Suits	127
5. Pentacles	131
6. Cups	139
7. Swords	147
8. Wands	157

Spreads

PART 2

9. A Sample Layout	169
10. The Leviathan Spread	173
11. A Ceremonial Spread	177
<i>Bill Durendack</i>	181
<i>Asenath Mason</i>	183
<i>Become A Living God</i>	185





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Foreword by Asenath Mason 11

Introduction by Bill Duvendack 13

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PART 1

1. A Brief History of the Tarot	19
2. Uses for the Deck	25
3. The Major Arcana	33
4. Preliminary Notes for All Suits	127
5. Pentacles	131
6. Cups	139
7. Swords	147
8. Wands	157

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9. A Sample Layout	169
10. The Leviathan Spread	173
11. A Ceremonial Spread	177
<i>Bill Duvendack</i>	181
<i>Asenath Mason</i>	183
<i>Become A Living God</i>	185





Foreword

ASENATH MASON

Artist

THE idea to create this deck has been in my mind for years. Many times while posting my artwork online or displaying it at art shows I was asked "Why don't you make your own tarot deck to accompany your books?" While looking around for the already available Left Hand Path decks I realized the reason behind all these questions - no one has ever created a deck that would reflect all that I work with and write about in my books: Draconian Tradition, Left Hand Path philosophy, the Qliphoth, and Luciferian magic. There are tarot decks for each of these traditions separately but none that would embrace them all as a coherent and applicable magical system. *Oraculum Leviathan* is therefore a unique deck among all the others, presenting a set of images that will lead the practitioner straight into the visual imagery of the Qabalistic Tree of Knowledge, Qliphothic realms and tunnels, and esoteric concepts existing within the self-initiatory Path of the Dragon.

The only thing I needed to bring this project to life was experience in tarot work. I have used various tarot decks in my personal practice for over 20 years, mostly for meditation and astral travel, but I never worked with other people in regard to divination and interpretation of the cards in day-to-

day life. This was simply never a part of my path. Although I have worked as a professional designer and illustrator for over a decade, I didn't want to be one of these artists that create a tarot deck purely for aesthetic reasons, without having any genuine knowledge and understanding of its meaning and practical use. I wanted my tarot deck to be both profound in its meaning and comprehensible to use for those who would work with it. Pure aesthetics was simply not good enough. This changed when I started working with Bill. At that moment I realized that his background as a professional tarot reader, my artistic skills, and our experience in magic provided a perfect opportunity to create a deck that would embrace all that I wanted: visuals inspired by magical work, solid research into the meaning of concepts and symbols depicted in the images, and instructions on how to use it in a practical way. All this is found in *Oraculum Leviathan*.

Why Leviathan? This mythical serpent is known as the Serpent of Chaos, and in the ritual system presented in my books, Leviathan typifies the "Dragon" as the primal, atavistic force of creation and destruction that underlies all evolution and entropy in the universe. The name is derived from The Old Testament (Book of Job, Book of Isaiah, Book of Psalms) and the apocrypha (Book of Enoch, Book of Esdras), where it refers to a serpent, dragon, crocodile, whale, or generally - sea beast. Leviathan is also mentioned in rabbinical literature and Gnostic accounts, and in the medieval encyclopedia of biblical art, the so-called *Liber Floridus*, we can see Leviathan as a beast carrying the Antichrist on its back. This image reflects the serpent's role within the Draconian Tradition as well: Leviathan is the intermediary between Lilith and Samael/Lucifer, the Dark Goddess and God of Sitra Ahra, the Other Side. The symbol of these three forces united together is Baphomet, who represents the union of opposites and the fully integrated consciousness of the initiate on the Path of the Dragon, embracing both the Holy Guardian Angel that belongs to the Dayside and the Beast 666, or the Antichrist, which is the concept of the Nightside.

The Gnostics believed that this primordial serpent is the Anima Mundi, the soul of the world, the eternal beginning and end, the element of chaos within, the divine potential lying dormant in the dark recesses of the human psyche. In the Draconian Tradition, Leviathan is the Dragon Within and the

Dragon Without - the spark of divine fire that we all carry within us and which successively becomes the Ascending Flame of Lucifer on the Path of the Dragon. We can find this force by immersing ourselves in the depths of the unconscious, in dreams and visions through which the impulses of the unknown are brought to the light of consciousness. This is a part of the Left Hand Path initiatory process, where we gradually awaken and embrace our inner potential of power and growth by descending to the roots of the Tree of Knowledge and exploring the Darkness Within. Leviathan is the symbol of the whole Draconian Path—his scales are the steps that lead us to the depths of the underworld, his fiery breath is the weapon that we use to remove the obstacles on our path, his shining eyes are the torches that light up our way through the darkness of the night, and his body is the void where we create and destroy both our universe and ourselves. In other words, by assuming the form of the Serpent of Chaos we ourselves become divine beings, existing outside structures and laws of the universe, powerful and independent on our way to self-salvation.

This concept of self-salvation, or self-initiation, is the central part of the ritual system presented in my books, and this is also what has been included in the images of this tarot deck. The tarot itself is an allegory of an initiatory journey, from the first step on the path, which is typified by The Fool, to complete self-realization and the crowning of the path, which is represented by The World. In this case, we are speaking of the initiatory process of the Left Hand Path, where each successive step brings us closer to self-deification. The story of initiation presented in *Oraculum Leviathan* is therefore the way of a Left Hand Path adept, who enters the roots of the Qabalistic Tree through the Cave of Lilith and walks through the Dark Night of the Soul to emerge victorious from the Darkness of the Underworld and be crowned as a living god at the Throne of Lucifer. This is a process of inner transformation and self-realization through the successive awakening and mastering of the Serpent/Dragon Force that is known in Tantra as Kundalini and in the ritual system presented in my books it corresponds to Leviathan, the Serpent of Chaos that binds all, like the Gnostic Ouroboros. This also shows another important facet of the path, that it is not linear, but cyclical like the ancient serpent devouring its own tail, continuously destroying and creating itself

anew. On the Path of the Dragon we destroy and create ourselves as well. When one initiation is completed, another begins, and our goals, aspirations, and the way we perceive the world change and evolve as we progress on the path. The allegory presented on the cards of *Oraculum Leviathan* shows what this process looks like for the Draconian Initiate and what stages and ordeals on the path we have to face on our way to divinity. It is, therefore, not only a tool of divination, but also a graphic depiction of the initiatory journey into the Womb of the Dragon—the source of all creation and all manifestation.

Every image included in *Oraculum Leviathan* was inspired by the tarot symbolism, but developed and expanded by visions obtained through my personal work with every concept and archetype presented on the particular cards. As an active practitioner and initiate of the Draconian/Typhonian Tradition, I approached this work from a magical perspective and focused on depicting the journey through the Tree of Knowledge that I have undergone myself and now I teach to my friends, students and ritual partners through my books and rituals conducted in person. Therefore, if you are familiar with my writings, this tarot deck will enhance your personal work with this fascinating magical tradition. If not, you will find a detailed explanation of each card on the pages of this book, together with instructions of how to use it in a practical way. You can use this deck for divination as well as meditation, scrying and astral journeys into realms and concepts portrayed here, and you can also enhance your rituals by using the cards as altar decorations or meditate with them before sleep to enhance lucid dreaming and trigger magically inspired dreams. I have designed this deck for other Draconian Initiates and for anyone interested in working with the tarot symbolism from the Left Hand Path perspective, and I hope that all of you will find it a useful and effective tool in your work.

ASENATH MASON
Krakow, Poland
21st September, 2018



Introduction

BILL DUVENDACK

Author

IN a lot of ways, this is your standard tarot book in that you will find standard interpretations of the cards, and a lot of this material may be common knowledge to those already familiar with the tarot. However, what you will also get is practical application. Let's face facts. Anyone can say or believe anything, but it is only through trial and error that one comes to know what works and what doesn't. Bluntly, if you can't bring an idea down into physical manifestation, then what good is it to you and others? Doesn't that mean it's just mental masturbation? This book takes into account different life experiences the majority of people go through in their day-to-day existence. This removal of vagueness and esoteric language is fairly uncommon in the realm of tarot books.

Through my spiritual development I never set out to be a professional tarot reader. It was only within the last couple of years when I was reviewing my business books to see what I was doing the most of, that I stumbled on the fact that tarot readings were 50 percent of my business. When I realized this, I also realized what I had become. And while I also realized that it put me into a category of people ranging from sincere helpers of humanity to

charlatans of the highest degree, I also realized that I was now in a position to cut through the bullshit associated with the tarot.

When I was first starting off reading the tarot, I heard about every superstition out there, and for the most part, most of them are crap, which we will discuss later. The tarot is a tool to hone your relationship with your subconscious, but also to tap into your innate psychic skills as well. Anything beyond that really comes down to personal preference, so any sort of judgment one would put on another is out of bounds when it comes to critical thinking. My favorite myth is that when you are thinking of getting your first tarot deck, someone should buy it for you. Really? Um, no. If you feel compelled, then buy your own damn deck! Not only is that an outlook from the Left Hand Path, it is also good common sense. Little things like that have crept into the world of tarot and polluted it with whitewashed and nonsensical philosophies that so many people tragically take seriously. We will discuss all of this in depth later, but for now simply know that was one of the reasons I wrote this—to cut through the noise.

The other reason I wrote this was to teach you the tarot, and I can tell you from personal experience that the more you work with it, even if this is the only book on it and deck for it you will ever own, the better you will become at it, because the better of a person you are becoming. Yes, in this way, your experience with the tarot can be a tool for gauging the success you have on your way to personal development and sovereignty. While its popularity is for divinatory purposes, it has a certain intense power to it when put to ritualistic ends, and thus when you apply it to your unholy rites, you may find it unleashes a power that surprises even you. Enjoy, and know you are embarking on the next leg of a journey that will most likely be life-changing, if you do the work.

BILL DUVENDACK

St Louis, Missouri, USA

FM Gemini 2018



Symbology

Part 1



A Brief History of the Tarot

Chapter 1

So much has been written about the tarot that it is unnecessary to re-tread old ground here. However, proper context is needed for the work you can achieve with this deck. In this chapter, we will take a look at its roots both historical and mythological, so that there is a clear understanding of where this divination system originated. This will make a clear line in the sand between the mythical history of the tarot and the actual, factual history. Ultimately, it is irrelevant which version of history you subscribe to though, as both can be used to enhance your personal spiritual paradigm.

Factually speaking, the tarot only dates back to the early Renaissance, with the first decks being created in Europe as a card game for royalty in the mid-fifteenth century. While this does make it an old system of divination, it is still considered newer when put into context of systems like the runes and shells that are used in the Afro-Caribbean family of beliefs. However, its popularity is now at its zenith, with millions of people using it in today's society.

As it stands today, it has a set structure, but one trip to your local metaphysical shop or tour through an Internet search reveals that there are many, many variants, and because of this, it may seem overwhelming at first. We will clarify all of this in this chapter.

Facts & Evidence

Technically, no one knows where the first tarot deck originated. True, the first decks were found in Europe in the early fifteenth century, but there is no one person that is credited as being the creator of them. It is very like, as is true with most ancient tools, there probably is no one creator, but rather many developers contributed to it over time. In this way it is more of a magical tradition. There is also no one central location that the tarot came from, but rather some of the earliest decks were found in Italy and Germany. The earliest decks that still exist are not even complete decks, but enough of the cards survive to give us an idea of the overall structure. In some instances, only a card or two have survived into modern times.

That is it. Those are the facts in the case. This is the evidence and what we know from research—nothing more, nothing less. This bears mentioning here because when you research the tarot you will almost inevitably find a lot of myths, legends, and rumors surrounding its origin, but there is no proof to corroborate these fantastical tales. However, this does not mean those stories should be discarded, for it is through them we find a rich, vivid part of the spiritual tapestry that is an integral part of the Western Esoteric Tradition.

Theories, Myths & Legends

One rather reputable theory of the tarot is that most likely the cards, or at least the idea behind the cards, was brought into Europe from a Middle Eastern empire of the time, known as the Mamluke Sultanate, which encompassed Egypt and several other parts of that region of the planet during the 15th century. However, this is conjecture and theory. It does make sense that

the concept of the deck was transmitted through nomadic people in general, but whether or not these people came from that location or were indigenous to Europe, remains to be proven. Logically this theory does make some sort of sense though, as it is the most plausible. One of the circumstantial pieces of evidence for this is the etymology of the word "tarot." There are several different roots that may or may not be the source of the word, and one of those roots is Arabic. Also of particular note is that during this time, the Arab world was contributing much to the development of thought, culture, science, and esoterica, so it does stand to reason this is fairly plausible, to say the least.

Another legend of occultism is that the deck originated in ancient Egypt. The story goes as thus: When the Egyptian priests saw that their civilization was declining, which was during the Greek occupation of Egypt, they created a tarot to encompass the summation of their spiritual teachings and traditions. In this way it could be smuggled out of Egypt so that the wisdom Egypt possessed could still be saved and used in the future, even if there was no Egypt to see the picture. The decks were smuggled out via the Egyptians, and eventually filtered into Europe through the east.

This legend requires some further analysis, and also clarification in the light of scientific findings. The first thing to note is that there is no deck that can be traced back to that far, so this cannot physically be proven. Secondly, there are the people known as the Egyptians. Legend says that over the years this term got shortened to "gypsies," and thus the Romani were the ones that brought the deck in from Egypt. This legend also then insinuated that the Romani were Egyptian. On the surface this does seem cut and dried, and it does make some sort of sense at least. However, this was shot full of holes when it was discovered in 2012 that genetic sequencing traces the Romani back to ancient India, not ancient Egypt. While this does not totally invalidate this mythological claim, it does shed some actual, factual light on the subject.

We should then consider the fact that there is some credence to the myth because a strong theory as to the origin of the tarot does tie into an Egyptian origin. Thus it is possible that the truth lies somewhere between legend and

evidence. There are almost countless ways this could be viewed and analyzed, and it's not worth getting into here, but it should be clear that the mysterious side of the tarot is shrouded in mystery, looming just beyond the doors of our mind. This reminds us it is pointless to pursue this knowledge much further past what has been discussed, for the true value of the tarot lies in its use as a most potent magical tool. However, for those of you that are interested in the history of the tarot, a lot of books have been published over the years and most are still readily available.

In any event the tarot saw a resurgence of interest in the early part of the nineteenth century with the occult revival that was occurring on the heels of the Christian Mysticism movement of the late eighteenth century. The deck itself was coming back into popularity and was expanded upon by Eliphas Levi and the French Occult Revival. It was through a lot of the work done at that time that people began to learn about the tarot. The Hermetic Order of the Golden Dawn took things a step further in the latter part of the nineteenth century. Their work laid the foundation for the mass production of the tarot that one of their members, A. E. Waite accomplished with Rider Publishing House. The rest, as they say, is history. From the tarot spread into mainstream culture and eventually gave rise to oracle decks. In the case of tarot it is interesting to note how the rise of its popularity increased with the industrial revolution.

The Structure of Decks

A tarot deck is split into two subsections, called "arcana," which means "mystery." There is the Major Arcana, which is comprised of 22 cards that are numbered with Roman numerals, and there is the Minor Arcana, which is split into four suits, each one corresponding to one of the four traditional elements in the western esoteric tradition: earth, water, fire, and air. While the names may vary from tradition to tradition, this is a foundational concept in the tarot. One common trait in both arcana is that the sequence of cards tells a story from a certain perspective. Hence you basically have five groupings within a tarot deck, the four suits and the major arcana. There are 14

cards in each suit, and each suit follows the same progression: Ace through the top of the court cards.

A tarot deck is the source for modern decks of playing cards. If you remove the 22 major arcana cards from the deck you are left with 56 cards, and if you remove one court card from each suit you are left with fifty-two cards, which is the number of cards in a regular deck of playing cards. There is a correspondence between the suits too, that we talk about in a moment.

In contrast, oracle decks have no rhyme or reason past the intent of the creator. There are decks that have only a few cards, but there are also others that may be as large as eighty cards. Usually, on average, an oracle deck has somewhere between 45-65 cards or so, but of course there are exceptions to every rule. The only way to know a true tarot deck is to make sure it fits the criteria mentioned above: 78 cards, 22 of which are major arcana, split into four suits of 14 cards each, and each suit corresponding to one of the four elements. Anything else is an oracle deck.





Uses for the Deck

Chapter 2

When reading this it may seem like wasted space to discuss how to use the deck, and to them we say "Then learn what else you can do with it." Matter of fact, it has often times been said in occult circles that the tarot for divination is the grossest use for it. It is a sublime tool to us for the development of your magical power, and its potency should never be underestimated.

Its use in divination is practiced by millions today, but that is only one application of it, and one that often times focuses on lower needs too, I might add. There is some wisdom in the idea that it contains the summation of the wisdom of the ancients in its seventy-eight card structure, but it is a tool. Nothing more, nothing less. You can learn how to read tarot cards in much the same way you learn how to ride a bike through repetition. Our application of it makes all the difference in the world. If it is a microcosm of the macrocosm like we all are, then contained within it is everything you need to do magick. This means that as long as you have a tarot deck with you, you have all of the tools you need to do ritual. Keep in mind that this is referring to actual decks, not applications on your smart phone. The physical element has to be present as you will learn through experience. Thus the tarot deck is all you need to execute successful ritual magick, and in this case, the entities

called the Dragonman, so you should see dynamic results when you work with it.

Speaking of repetition, it is also worth mentioning here that you can get addicted to using the tarot, and you are strongly warned against this. There are many people out there that disempower themselves by only making decisions after asking their cards. Sometimes people also put too much emphasis on consulting it far too frequently. Yes, it is good to keep a strong relationship with the cards, but it can also be too much of a good thing. As mentioned above, when learning the tarot, the best way to do that is through repetition. However, once you have a firm grasp and understanding of the cards, then it would be wise to back off on the repetition since you have completed your goal.

The first use other than divination that comes to mind is that you use the images as focal points for meditation, and this is recommended use that are first learning the cards. By connecting with them in this way we come to summon their powers into our consciousness when we use it. Through gazing at them in an effort to strengthen your connection to the card, you bring yourself more in tune with your subconscious, and to universal archetypal energy patterns.

Another use for the cards is that they can be used as ritual items. Since each card has many correspondences for it, they are easily adaptable to increase the potency of your rituals to empower your manifestations. Almost no matter your preferred ritual items, they can be represented by cards from the tarot deck. All it takes is learning the correct correspondences. For example, if you were going to create a ritual to Lucifer, you would use "The Emperor" due to its correspondence of "Son of the Morning," a title which comes to us from the Golden Dawn tradition. You can also have the applicable cards on your main altar or the appropriate elemental one for what you are doing. One of the sublimities of the tarot can be found when you combine cards for desired effects, as is the case with the Four of Pentacles (personal power) and the Two of Wands (boundaries).

Finally, they can be used as a complete set of ritual tools, as mentioned above. Through the use of a tarot deck, you can create a strong magical circle,

triangle of air, and perform successful evocations of sinister Draconian beings. In the back of this book there is a sample layout for those of you that want to begin your tarot development by using the cards for divination. In modern times it is often said that before one does a ritual, they should first do a divination to see whether or not they should even do a ritual at all, so its use for divination can be an adjunct to your personal ritual work. Also of note is that the spread located in the back of this book is available exclusively to those that acquire this tome. It is a unique layout that was created in line with the spirit of this project, and has never been published in any book.

When it comes to the focus of this work, let us turn our attention to the beginning use of the tarot for divination. This is the common starting point for most, and it is a good starting point. True, one should not get stuck here, but there are those that do, regardless. By learning how to use the tarot cards as divination, we are, in effect, contacting our subconscious for information our waking mind cannot access. Therefore we are using it to fine tune our relationship with our subconscious. Once we do that thoroughly enough, yes, we can use the tarot for the purpose of divination. After all, we should never be so reliant on a tool that we forget its place and our goal. In this way, the deck is a psychopomp, traveling to the underworld to bring back wisdom.

There are two layouts in the back of the book that you can use to make a connection with your tarot deck. One is for a tarot divination spread. There are several books on the market that have particular spreads in them, so for the curious, just know that you can experiment quite a bit with the tarot. However, the spread that is located here is specific to the Draconian Path and in particular, within the context of this book. The second layout that is found in the back is one that can be used when you want to use the tarot deck as a temple setup. I have found this quite useful when I'm traveling and find myself in a position to merit this application. This will make more sense when you look at it, but suffice to say this layout can allow you to do full evocation from only your tarot cards.

But, don't limit yourself to what you find in this book. Feel free to explore and experiment with layouts and different applications of the deck. After all, what you find in here are merely templates to be followed as guidelines until

you find the rhythm that works for you. When that occurs, feel free to use what you Will, but remember, "Success is thy proof." Learning and experimenting with the tarot is a lifelong development for most people, and for each level of it you peel back, another one reveals itself.

Since playing cards correspond to the tarot if you're in a bind, you can use them to perform divination or rituals, like you would with a tarot deck. Spades corresponds to swords, hearts to cups, diamonds to pentacles, and clubs to wands. The rest of each numbered card is the same as the suit cards of the tarot. However, each suit has one less court card, but in this case, this can be a good thing because it means there is one less card to interpret if you use it for divination. Keep in mind though, there are no major arcana in a playing deck, which is another drawback. This can be worked around though.

Care & Feeding of Your Tarot Deck

As with many things in the occult world, there are a lot of myths and superstitions that are discussed when it comes to how to handle your tarot deck. Most of them are simply personal preferences, but some do have more serious underpinnings. Let's take a look at some of the more common ones. As with most things occult related, think for yourself and question everything.

Here are some things I have heard over the last twenty-four years of reading tarot, but take everything with a grain of salt. The fact of the matter is that these are practices people have, and there is no one authority for the tarot that says to do things this way or that. This also means if you have ideas other than the ones presented here, they are just as valid as what you read.

The first thing it is wise to do, but not necessary, is to energetically cleanse your deck. A lot of people in the United States use sage, which is a cleansing technique from the Native American traditions, but other places in the world use different techniques, such as using Palo Santo in central and South America, or various salts in Europe. There are also some people that simply meditate and focus energy while holding the deck to cleanse it, and a few others even execute a ritual cleansing to achieve the same goal. It doesn't

really matter what technique you use, as long as there is some sort of cleansing.

When you get a tarot deck, one of the common practices is to attune yourself to it. This can be done a number of ways. The most common way that I've heard is to sleep with the deck underneath your pillow. Not only does this attune you to the deck, it also makes for some interesting dreams! Further on down the road you can select a card to sleep with to invite those energies into your subconscious to work with them in a magical way. With this Draconian deck, the energies you will attune to are Draconian in nature, and to the Left Hand Path specifically. Some people only do this once or twice, while others do this in tune with the lunar cycle. For example there are some people that will do this exercise from new moon to full moon, vice versa, or even just around the time of those two lunar phases.

In most part, people often keep their deck in a bag or decorative box of some kind, and here again, there is no right way or wrong way to do it. For some of my personal decks I even keep them in a pouch in a box, but most people opt for one or the other. On one hand this is simply common sense, because it protects the cards from damage. However, energetically, this is also a good practice to use because it keeps their energy focused and clean. This brings us to a slight tangent. Your tarot deck is a ritual tool in and of itself, and thus should be treated as sacredly as you treat all of your tools. A common way to do this is to have one deck that you use for reading for others, but another deck to use only for readings for yourself. How you do this is up to you, but whatever you decide, give it careful consideration.

In addition to keeping them in a pouch or a box, many people will keep their cards wrapped in silk. While on one hand this is simply personal preference, on the other this is a metaphysical principle playing out. Silk is considered a high vibrational fabric, and therefore you are surrounding your cards with finer energies. One way to work with this is to use silk or satin to wrap the cards in, but it is also wise to make sure it is big enough to double as a spread cloth which we will discuss in a minute. This effectively kills two birds with one stone. However, other people may not do this, and the tarot works just fine for them.

Some people will also keep items with their cards for attuning purposes. Some places that are out there are: A) Keep a semi-precious moon stone with them to promote psychic attunement, B) Put a piece of Agave with the cards as well, C) Use herbs such as mugwort to attune the deck to them. Some people will use the deck while using the deck. You can deduce that this can be messy in the pocket. You can keep that in house to go this route.

Final Notes

There are two myths to address here in the personal empowerment. The first myth is that you shouldn't have a tarot deck. This is a misconception that many people actually believe. To heart of the matter, it's not true. Yes, it is nice to gift a deck to someone, but that's not a fast, antiquated rule. After all, do what you want. The second myth is that someone needs a special gift in order to read the tarot. This is also a complex, but the short answer again is false. Yes, it is true that some people have a natural affinity for the tarot. Just like it is true that some people have a natural affinity for playing cards or being successful. However, reading and using the tarot is a skill that can be cultivated. It is a high, spiritual gift that allows one to use the cards. Rather, using the tarot deck is a skill and thus can be cultivated through hard work, dedication, patience, and discipline. We will be more natural at it. A deck, whereas others may not, and that's a right. After all, after we have discussed more uses for the deck than just reading, perhaps a skill lies in the use of the deck for ritual magick purposes. That's a notion. As you can deduce here, there are a lot of ways to use the deck, and because of this, many things that were once thought of as from the heavens are now being seen in the light of science, and thus are seen for being what they actually are: skills.

When working with the Draconian Left Hand Path, you may also want to use your deck and accessories with blood in much the same way runes are traditionally blessed. Feel free to do so, if it is true with

your spiritual path. When it comes to anointing the cards with blood though, ask yourself if you should think this through when it comes to using these cards for readings for others. Can you imagine the scene if you're reading for someone and they see a stain on your cards? Then you tell them it is blood and they react poorly. For most people this thought isn't a big deal, or even relevant, but it is worth considering, especially when put together with what was discussed before about having a deck you privately work with vs having a deck you publicly use. It's all about appropriateness and context, and as a way, there is no right or wrong answer to this. Make the decision that is best for you, but simply be aware of this as you get acclimated with this powerful tool.

Another point of contention among readers addresses upright vs reversed cards in a reading. Sometimes the cards come out face up, but other times they don't. Some readers don't read reversals, and will turn the cards face up. Other readers will say that the reversed card has the opposite meaning as if it were right side up. Still others will say that an inverted card is internal work that the individual needs to do. Frankly, decide for yourself how you want to read them. I will only tell you a few things based on decades of reading cards. It doesn't make sense to say that an inverted card has the opposite meaning of the right side up card, because that is as much of an erosion of personal power. You would be bound to that regardless of what situation you may find yourself in. Personally, I no longer read with inverted cards, but for a long time I did, and when I was doing that I found that what worked the best was to take the approach that the inverted cards represented where the individual needed to do some internal growth and development. This may or may not work for you, and there is no authority judging you anyway, so it's ultimately your call. Simply know that sometimes these conversations will come up, so when they do, you now have a good base of knowledge to utilize.





The Major Arcana

Chapter 3

There are a few preliminary notes to be aware of before we begin our course on the 22 trumps of the tarot. The first has to do with the nomenclature we use. The standard term for this 22-card subset is "trumps," but other words are frequently used instead, such as "Atu" and "Key." A point to consider is simply something to be aware of, and that is that I am said to be an over-lighting angel of the tarot, whose name is Hiru. This designation comes to us from Golden Dawn teachings, and just to clarify it is not the same as the name "Heru," which often corresponds to the ancient Egyptian god Horus in occult circles.

Since this is a Draconian deck though, there is another being that seems to accurately correspond to that same overlighting placement, and that is Leviathan. Leviathan is the snake that encompasses all. It is the eye in the void, which means it is the eye that we see through when we do divinations. This tarot deck and book is intended to serve as a magical tool for seeing through the eye of Leviathan into the void, and bringing back with us information that our five senses would not otherwise know. The ritual use of the deck gives us greater control and increased manipulation of what lies beyond.

For the most part, the major arcana of the tarot are universal and archetypal energies. They represent broad archetypes, but also generally show up in readings when things are out of your control to a large extent. However,

sometimes they mean that things that are occurring are still in the developmental stage and that you are going through major variations. The easy way to think of them is that they are the macrocosm of the tarot, or the microcosm of the soul. Thus they are the macrocosm to you or microcosm to you.

There is one other point to note before continuing with the text. At the beginning of each section for the cards, you will find a brief discussion of symbolism. This is based on classical and quality information and symbolism of the tarot in general. The imagery may not be 100 percent perfectly represented in *Oraculum Lornathan*, because it is a tarot deck of the Draconian Path in particular and in this sense not a traditional tarot. However, I want you the reader to know the true and accurate tarot symbolism so that when you encounter it in other decks, you know what it means. The imagery and symbolism in this deck is drawn from Left Hand Path, specifically Draconian Tradition, and therefore will differ. For example, in a few cards there are stars. In traditional tarot symbolism, there are 12 corresponding to the zodiac, but in *Oraculum Lornathan*, there are 11, corresponding to the Qliphoth and Qliphothic Star. Keep this in mind as you work with the deck, and when it is not clear, meditation and personal genius will bring the answers to you.



The Fool

BEFORE the Rider-Waite deck, the fool had no number. It was only then that the number zero was ascribed to him, to show him at the beginning of a journey. In some decks before that he was listed as the twenty-second card or at the end. One of the reasons for the lack of a number was that it portrayed him moving freely through the whole of the story of the major cards.

He stands at the edge of a cliff with all of his worldly belongings in his pack, which is carried on his shoulder. The stick that carries the bag can also be seen as the wand for the entire suit of wands, and in this way shows the inert background of the card, you can see mountains, and these are present because they are carried through the story of the major arcana. He is at the edge of a cliff because he is getting ready to start a new endeavor, but it requires a leap of faith into the unknown, that he will be supported by spirit as he moves forward. The dog nipping at his heels represents loyalty, which is his companion. Energetically he corresponds to the element of air itself, and not a particular planet or sign. The Fool also corresponds to the Hebrew letter Aleph. While it has no sound of its own, it is also seen as primordial life or essence. It also corresponds to oneness and unity. It is that initial breath of life, and in that way aptly corresponds to the Fool, for it is when we are at the new beginning of a journey that we are full of energy and life, energized to face what lies ahead. The colors in the card match the colors for the element of air, and varying shades of sand colors.

is Creation creation

In the Praxorian Tarot we find the Fool about to enter into the cave of Lillith, with a faithful companion at his side. He is armed only with basic necessities, and the skulls in the foreground foreshadow the trials and changes he will face. He knows he is about to descend to the chthonic realm, and the roses reveal the wisdom that awaits him.

The short lesson of the card is that for every situation we choose to pursue, there comes a moment at which we have to take a leap of faith to make it happen, stepping into the unknown. However, if we act in line with our Will and are following our vision, spirit will rise up to support us as we take the plunge.



The Magician

Card 1

The magician is at the beginning because he represents the archetype of action in line with vision. He stands in a garden of his own making. He illustrates his natural world connection, yet the fact it doesn't naturally exist gives us insight into the fact that he creates the world around him, and if true to form, it will be created in line with natural laws. The roses signify love and wisdom, and it has often been said that roses are of the west. The lilies represent purity, which conveys a powerful message about the magician, which is that it is through the purity of the mind that the world is created. The magician wears the crown, symbolizing the accomplishment of the mental plane and transcending to that elevated state of being. The robe he wears symbolizes the fact that we clothe ourselves in a personality and we can change it as necessary. There is also the fact that when ritual is performed, we don a robe to trigger the shift in consciousness to a ritualistic mindset. He also has the infinity symbol above his head, which means he is crowned with infinity, with infinite potential.

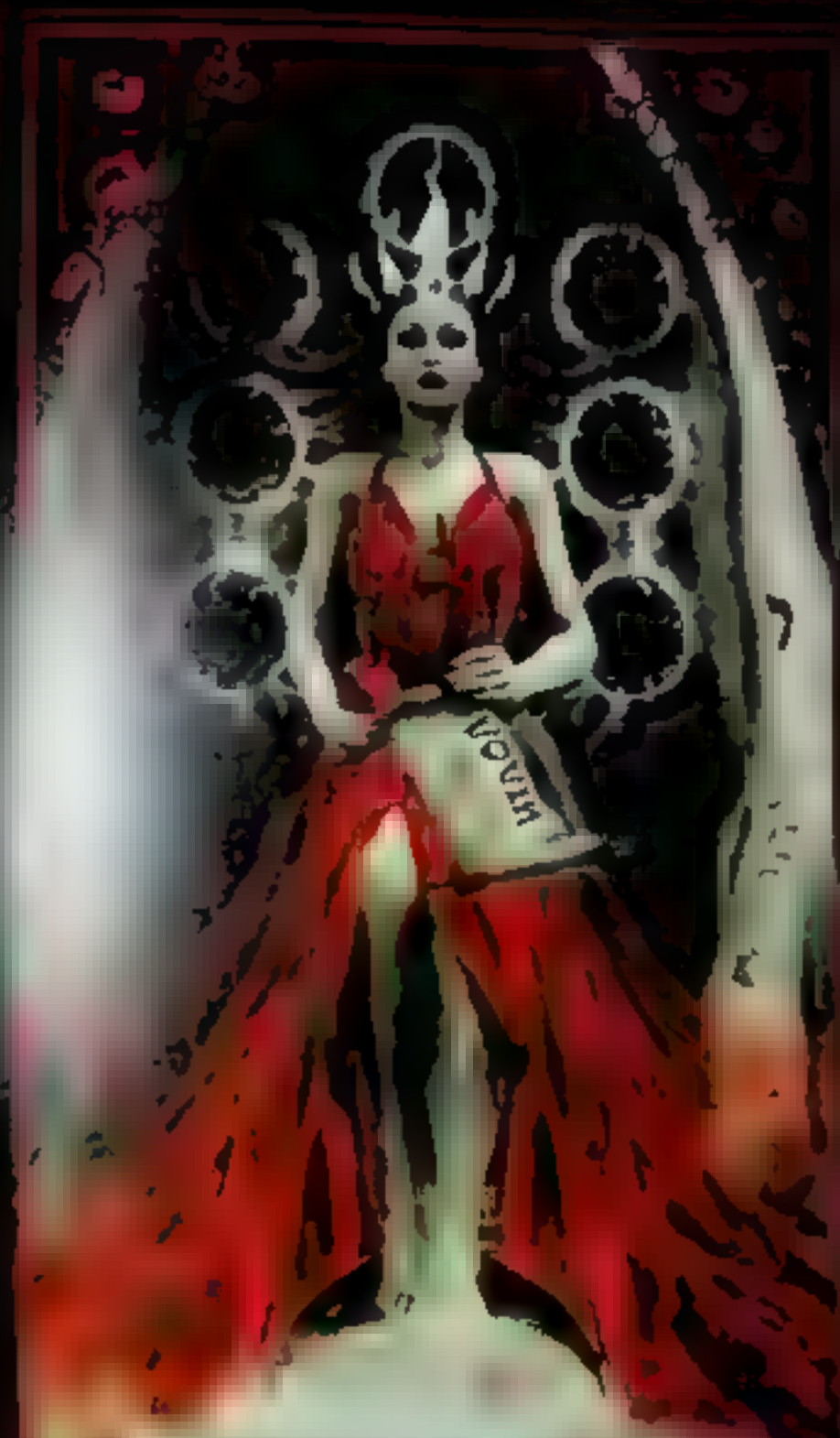
In front of him is a stone altar, and in his hand is a wand that is double terminated, which means energy flows away from the magician, but just as easily to him. With his other hand he gestures down, and in a subtlety he is very reminiscent of Baphomet. On the altar in front of him are the four classical tools: the pentacle for earth, the sword for air, the chalice for water, and the wand for fire. In older decks there was also a set of dice to show fortune, chance, and gamesmanship. He corresponds to the Hebrew letter "Beth,"

or "Birth" which corresponds to the sun. This has been previously mentioned because it is the sun which is the source of the life force. The sun is the source of the life force, the sun is the source of the life force. The sun is the source of the life force.

As the sun is the source of the life force, the sun is the source of the life force. The sun is the source of the life force, the sun is the source of the life force. The sun is the source of the life force, the sun is the source of the life force.

In the Dragon card, we see the sun. The sun is the source of the life force, the sun is the source of the life force. The sun is the source of the life force, the sun is the source of the life force. The sun is the source of the life force, the sun is the source of the life force.

The short lesson of the card is that the sun is the source of the life force, the sun is the source of the life force. The sun is the source of the life force, the sun is the source of the life force. The sun is the source of the life force, the sun is the source of the life force.



The High Priestess

Card 2

She sits seated, wearing the headdress of ancient Egypt, but at her solar disk is an equal armed cross, indicative of the Sun, but also in some way the earth. She is seated to show that she is in rest, as opposed to standing, and thus conveys the message to be still and receive the messages that allow you to move forward in a clear and productive way. The flowers are flowers, but also red "dots" that are actually pomegranates, which have many correspondences. If you remove her from the picture, the dots and the pomegranates form the Qabala's Tree of Life. If you look closely enough, you see that pattern is actually on a back drop which is a veil, the veil of the Abyss. She is dressed in a blue robe against her white garment. The blue represents the calmness of controlled emotions, and the white represents her purity of intent and character. If you notice, the bottom of her robes seem to flow forth like water, and that is intentional because it is from her that we receive emotions. It also tells us she is the font of water. In her hands in her lap is a scroll that reads "Torah." This is a double entendre message of both the set of Hebrew holy books that is the Torah, which is a major source of the western tradition, and when you rearrange the letters, it spells "taro." This carries a subtle teaching of the western tradition. This is also echoed later in the Wheel of Fortune card, further showing her good fortune. She has the moon at her feet to show that she has mastered the intuition and emotions.

She is seated between two pillars, a black one with the letter "B" on it, and a white one with the letter "J" on it. The black pillar is on the left of the

image as you face it, and the white one is on the right. These correspond to the two pillars on the Tree of Life: the black corresponding to the pillar of severity and the white corresponding to the pillar of mercy. Not only does this imply the Qabalistic thoughts there, but also that she is the middle pillar which is further evidenced by the Hebrew letter that corresponds to her, Gimel. Gimel means "camel" or "travel" and this correlates to the fact that her path is from Kether to Tiphareth, which means it is by working with her and through her that one crosses the abyss of Da'ath. The "B" stands for "Boaz" a Hebrew word, and the "J" stands for "Jachm" another Hebrew word. Legend has it these words were on the pillars at the entrance on either side of Solomon's temple. Boaz means "quick" and Jachm means "to be established" or "he will establish." This is her astrological correspondence, relating to the supernal goddess.

In the Draconian Tarot, we find classical structure. The primordial goddess. Her hand holds the fruit of the underworld. In her other hand we find the Enochian word for dragon, with a meaning of manifestation. The roses continue into this image, and show the unending wisdom that is occurring. Also of note is the Tree behind her is both Otz Chum and the Sitra Ahra. This card lends the definition and understanding of this card in ways not found in other tarot decks. This is the goddess of passion, lust and rage, and she is also the flames of purification and destruction. Her image reveals her mastery of all things material and while she is technical, there seems to be something about her that is constantly in motion.

The short meaning of the card is wisdom, serenity and understanding. It also shows up in readings when someone is going through an extended period of travel and/or learning.

The three up to this point form a mystical triangle of sorts, as they all come off of Kether at the top of the Tree of Life (or from T'hauimel), depending on your application. Hence all of them have to do with the mystical side of experiencing the god head that lies in the void. The next three trumps all address the morality enforced by laws in society and cover related concepts and themes. Thus in this way, the next three represent laws that are in play

when it comes to how we live life and how we interact with society. The Empress represents natural law, the Emperor represents humanity's law, and the Hierophant represents religious law. It is also worth noting that these three paths emanate out from Chokmah or T'hauimel, and thus are expressions of the living masculine. They radiate out from the top of the pillar of mercy, also known as Jachm, which corresponds to the idea of establishment.



3

THE EMPRESS

7

The Empress

Card 3

She is seated at rest, holding the scepter of power in her hand, and crowned with stars, which coincide to the 12 signs of the zodiac. The environment is lush in life, and is in full bloom, showing the vitality and life that she brings to her. She is clothed in a white robe, denoting purity, and adorned with pomegranates, revealing the wisdom of her teachings. She is seated on a throne, and is seated above the symbol for the planet Venus, which is a heart, both symbols representing love, and the Venus symbolizing womanhood. Venus is, in fact, the ruling planet of the card. A river of water flows in the background, showing that wisdom and calm come from her. The Hebrew letter that corresponds to her is Daleth, which means "door," and thus shows how working with her opens a doorway into the unknown.

In the Draconian Tarot, the finality of it all is revealed through the skull showing from under her hood. She sits on a throne of skulls, and behind her lurks things that should not be, yet do. In this way, she is a stark reminder of what lies beyond her, and beyond our senses. The core concept of the card stays the same though, which further hints at the deeper secret of her multidimensional nature.

The short meaning of this card is to be pregnant with a creative idea. She represents the divine motherly feminine aspect of creation, so correlating to the earth mother goddess found in so many religions would be an accurate correspondence.



4

THE EMPEROR

7

The Emperor

Card 4

His beard denoting age, wisdom, and experience, upon a stone throne to represent that it is made of natural elements, and while seated. He holds a scepter in the shape of an Egyptian Ankh, showing life. The double entendre message is that the scepter looks like the planet Venus, which we saw in the previous card. On the base of the throne cube is a relief of a ram, which is the animal for Aries in the zodiac. Thus we see the astrological correspondence in the card. On an aside note, in the Golden Dawn, this card corresponded to the energy of Lucifer. Behind him flows the river that began in earlier cards, and is the piece of continuity. Whereas the Empress is natural law, the Emperor is the law of humanity, society, and all things related.

Traditionally, the Hebrew letter that corresponds to this card is Heh, which means to look or behold, and thus it tells us this card is also about peering into the unknown. However, if you're a Thelemite, that is not true, but is a conversation for another time and place.

In the Draconian Tarot we see the ruler on his throne, but he is not bearded old, nor antiquated. He is predatory alien, unrelatable, and empowered by a very competent and confident dragon. His throne resembles that of his counterpart, showing their comfort with being each other's companion. His is the visage of experience, experience with power.

The short meaning of this card is rulership, personal power, autonomy, and sovereignty. It is the card of owning, controlling, and ruling your life. It

50 *Quintus Smaragdinus*

corresponds to Aries in the zodiac, and thus all things Aries could be consid-
ered here



The Hierophant

Card 5

A Hierophant is implied to be the pope of the Roman Catholic Church, or in other words, the physical seat of divine power and wisdom, sits in the throne of wisdom between two stone pillars, reminiscent of the high priest. His right hand is raised in the gesture of a blessing. He holds a staff in his left hand, and gathered at his feet on either side of two crossed keys are two oxen, which is a glyph for the astrological sign of Taurus, which rules the card, as well as the haircuts of the men facing him. The Hebrew letter Vau corresponds to this card, and it means "to nail," so in effect, this card is all about "nailing something down," or making something permanent. This is the card of spiritual law, or morality, or, values, or whatever you call it, but with the stipulation that these are part of society's constructs.

In the Draconian Tarot, we get a full glimpse into the mystical side of the Hierophant. We see him garbed in the red of his passion, the double crossed keys hanging from his waist, scepter in hand, monstrous rites about to begin. At his feet are gathered souls that serve the function of candles.

The short meaning of the card is religious authority through perseverance. However, it could also be spiritual authority. A key note of this card is that people will gather around you as you develop religiously and spiritually, to hear the wisdom you have to say.

Two of the next three cards emanate out from Binah/Sataniel, and thus are expressions of the divine feminine. This also means they radiate out from the top of the pillar of severity, also known as Boaz, or quickness in action.

no Oraculum conclusion

The one that doesn't radiate out from Binah is above Tiphareth, and this does tie into the overall theme and intent of these three



6

THE LOVERS

The Lovers

Card 6

SOME of this card has gone by the name of "The Brothers," which is worth noting because it gives further insight into the card in a different way. In the image, we see a young couple overlit by an angel. A subtle key to the understanding of the card lies in the eyes. His eyes are focused on her, and her eyes are focused on the overlighting angel. Behind her is the tree of knowledge, full of wisdom and the serpent, and behind him is a fiery tree, which represents the Tree of Life. Qlippothically, this is interesting because he corresponds to the qlippoth and him corresponding to the Tree of Life. Of course this focuses on the fact that the feminine path is through the qlippoth while the masculine path is the Tree of Life. If you'll also notice that through the solar angel that one discovers the Sun. Astrologically, the card corresponds to Gemini, a mutable air sign. The Hebrew letter associated with this card is Zayin, which corresponds to a sword, or cutting, and this is a very appropriate correspondence to this card, especially when it is remembered that this corresponds to Gemini, and Mercury is strong in Gemini. All of these together show the cerebral side of the card.

What the eyes imply is that he, the masculine principle, is focused on her, the feminine principle, yet her focus is on the solar angel. This also reveals that the angel that is overlighting the couple is the angel of the higher self, or the ascended self, or the holy guardian angel, by whatever name you use to reference that being. In other words, she is focused on that, while he is

focused on her. Some may even say that is a very contemporary in couples in general.

In the Deculum Tarot, she is reminiscent of the Lullaby that is the partner of Asmodeus. Her gown transforms and dissipates into flames that envelop both of them at the bottom of the picture. The serpent intertwines her arm, showing her control of kundalini, and he is in the process of taking her as she surrenders to him. The totality of everything is shown by the two trees in the background, and the roses reveal that wisdom is a new constant companion, even if earned through humble means.

This is a surprisingly complex card when it comes to interpretation. On one hand, the meaning is on the surface, as it often means love and lovers in an intimate sense. However, a subtler message of the card has to do with the union of the masculine and the feminine within each person, under the guidance of the higher self, ascended self. You could also interpret this further to mean that when this is successful, the masculine energy will be focused on the feminine, making it secondary to the feminine energy. Hence, this card can refer to love and lovers, or coming into harmony between masculine and feminine forces within the self.



The Chariot

Card 7

The Emperor from the earlier card sits in his chariot. On either side in front of it are two creatures pulling it, in polarized colors. Behind him is a sun with stars on it, and the blue color denotes the night sky, yet it is day, showing the blending of the day and the night. He is holding a scepter in his right hand, the staff of power and authority. In the distance behind him is a city, which is leaving. It corresponds to the astrological sign of Cancer, and it corresponds to the Hebrew letter Cheth, which means fence. In the Dragonian Tarot we see the Emperor leaving his necropolis, taking his army as is going to war. He is armed with his dragon connection, and the serpents, implied to be his kundalini, tamed.

The short meaning of the card is a focus on the home and domestic issues. This also corresponds to tradition, and working with what you know. However, the image also reveals a deeper, sinister meaning. You see, whenever an Emperor is in his chariot, he is preparing for war, and thus this card implies an upcoming conflict on the horizon. From a tarot perspective, this would be a vague reference to the Tower card that comes up later. Thus, the card says that conflict is on the horizon, and on a greater level, it corresponds to the Four of Swords, which is a mental truce of sorts between two significant events.



8

ADJUSTMENT

5

Adjustment

Card 8

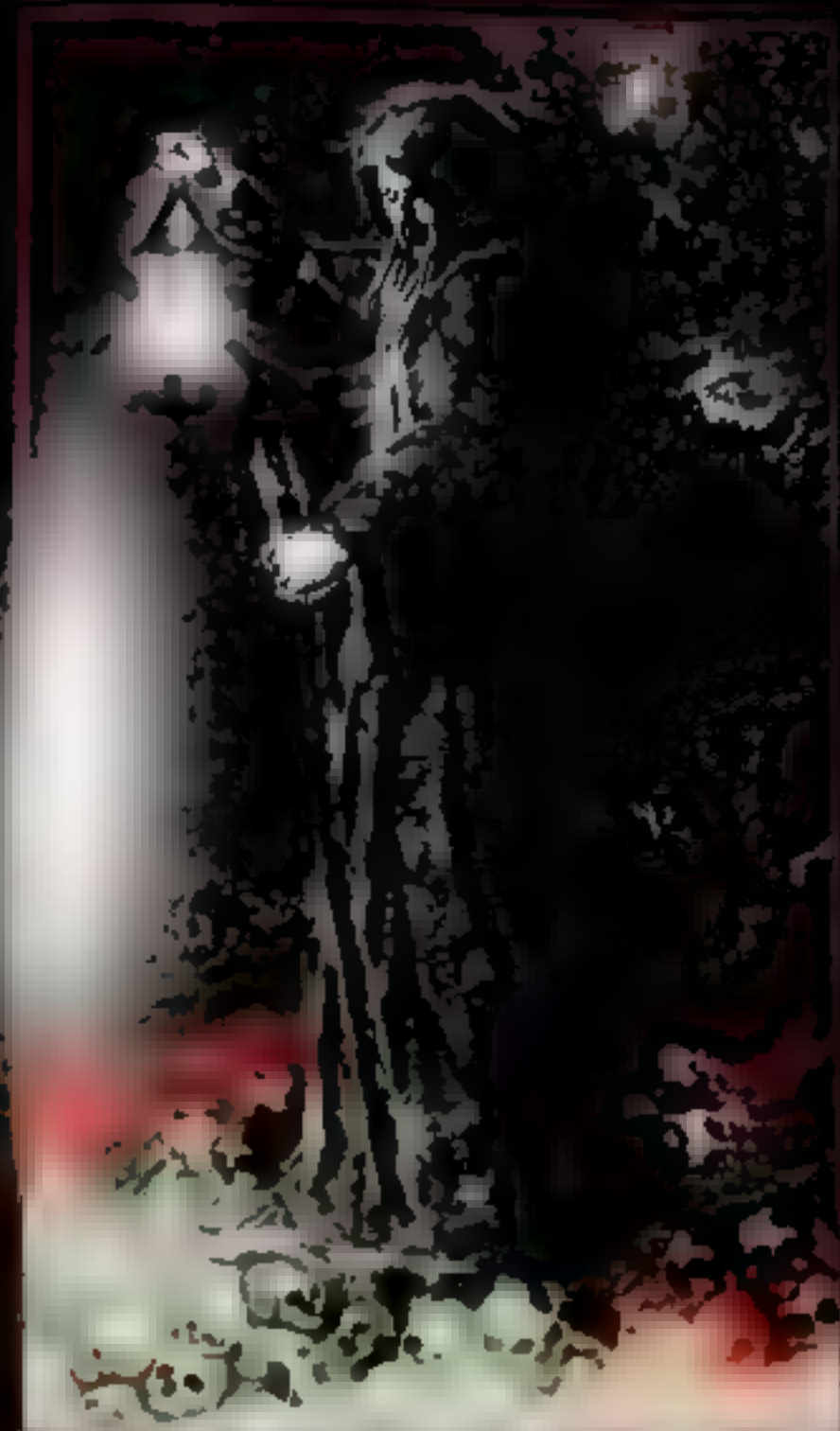
If we deviate from the Rider-Waite correspondences in favor of the work that Aleister Crowley did, but if you want to stick with the Rider-Waite deck, then simply switch this one and major trump 11, Lust.

The authority figure, presumably a judge, sits on a stone throne. The scales of justice in one hand and the sword of justice in the other. A shaft coming down into her head from behind can be seen as be-
 sentation of the divine light of clarity, wisdom, and all things that
 lead to the mental plane, pouring into her from the finer realms. Worn
 is an upheld symbol for Malkuth on the Tree of Life. Behind her
 a purple veil that represents the seventh ray from Theosophy, which cor-
 responds to ceremony and magick.

Adjustment is known as the more popular name justice in the Rider-Waite deck, and this gives us insight into what this card means. This is the card of justice, balance, karma, and things smoothing themselves out. This is the card of the righting on the scales. It corresponds to the astrological sign of Libra, and this tells us the card also has to do with right and proper relationships, and relationships being made right. In an interesting side note, the planet Saturn that corresponds to a lot of these concepts is said to be in a very strong place when located in Libra, so we have further emphasis on justice, balance, karma, and harmony. This is further corroborated by the fact that the Hebrew letter Lamed is the one that corresponds to it. Lamed means "learning," or, conversely, "to teach."

In the Draconian Tarot we find Arachne in the process of judging and meting out swift justice. Behind her is infinity and she reveals that all of creation, all of the cosmos, is the weaving of her web.


The brief meaning of this card has to do with the scales being righted, and situations being brought into balance and harmony. If there is a legal situation present then it could show resolution. Healthy relationships and relationships being brought into balance and harmony can also be attributes of this card.



9 — THE HERMIT — 10

The Hermit

Card 9

 The Fool started out as the hero at the beginning of the journey in the first card. He has now become the old man that is the Hermit. He stands in plain grey robes, at night, on a rocky footing, with only a lantern to light and heat. The beard denotes wisdom, and his cap is in the shape of the Hebrew letter "Yod," which corresponds to this card. Yod is also the first of the Hebrew letters, as it is found in all letters in Hebrew in one form or another, and thus it represents the indwelling spirit found in all things. The source of the light in the lantern is in the shape of a hexagram, which reveals further information about the card. On one hand, the hexagram refers to the perfect blend, the six points representing the four elements plus one for spirit plus one for humanity. However, this hexagram also links in the correspondences to the meaning of the Hebrew Star of David. Astrologically, it corresponds to Virgo.

In the Dragonair Tarot we see trace elements of the Fool, which is appropriate given the correspondences of this card mentioned above. The inverted pentacle on the lantern tells us his guiding light is that of what he can manifest in day to day life. Standing on a multitude of skulls, we see that he has gained much experience and wisdom up to this point. However, gone is the Fool's steadfast companion and nothing has replaced it. The mountains in the background are dark, foreboding and menacing. But they are also cosmic, almost appearing as a nebula would through a high powered telescope. This subtlety reveals the dual nature of the card, that in a way, the Hermit

transcends space and is in a lot of ways the micro and the macrocosm meet within the folds of his robe

The brief meaning of this card is that a direct spending time alone in a hermitage of sorts, simply doing the work that you need to do, which is commonly called "caving it." However, what is occurring during this time is that you are bringing light down from source, remember the previous card, and harnessing it to light your way to navigate the rocky terrain. Hence it is harnessing the power of the Sun. However, when the astrological correspondences are taken into account, there become a lot more meanings available. Virgo corresponds to hard work, natura magica, and the government, so just as much as the card could mean the traditional correspondence, it can also mean any of those ideas as well.

When we look at these cards, we see a shift of focus from specific correspondences to seeing the sephirah as something more, for it is here that we see a lot of the paths we've been discussing into Tiphareth/Thagmon. It is like a coalescence of sorts and represents the potency and importance of Thagmon. Thagmon is at the center of all in a lot of ways, and this is a sublime teaching that most do not realize. It is the other side of Tiphareth, and together the two teach us about the Sun, the Black Sun.



Wheel of Fortune

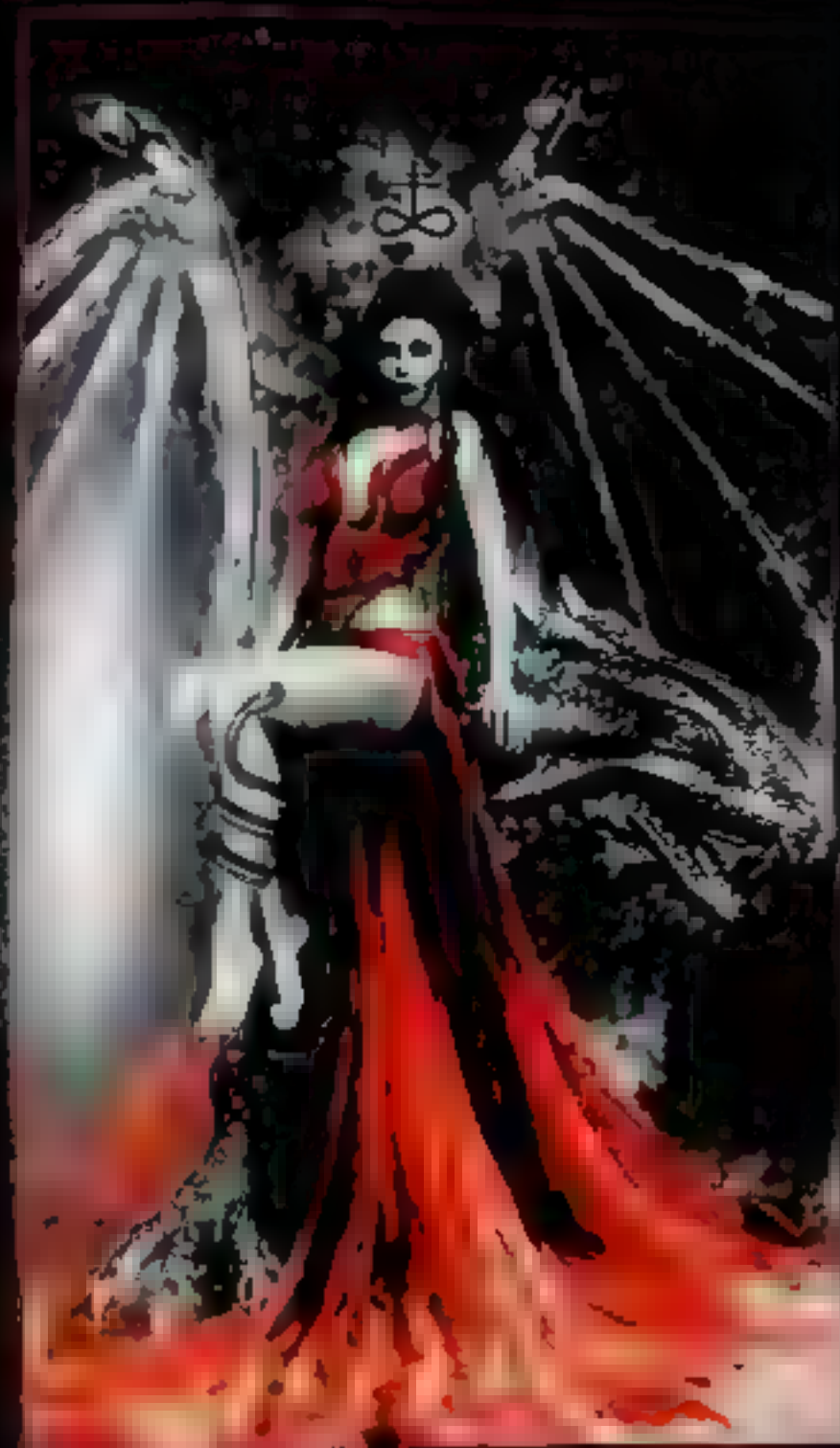
Card 10

THIS is one of the more complex cards in the Major Arcana when it comes to symbolism. First of all, the four animals in the corners of the wheel correspond to the four fixed signs in astrology. The eagle corresponds to a fixed water sign, the lion corresponds to Leo, a fixed fire sign, the ox corresponds to the fixed earth sign of Taurus, and the man, which corresponds to the fixed air sign of Aquarius. In the case of "man," it should be remembered that this is meant to mean general humanity as opposed to specifically. Yes, this is an antiquated concept, but I share it here so that if you read older texts, you have a clear picture of how to interpret it. As I'm sure you are aware, these four creatures have been used extensively through occult symbolism, especially when it comes to alchemy, and this card shows a continuity with the rest of the western occult tradition. On the top of the wheel in the middle is a sphinx holding a sword, and the meaning should be clear for those that are familiar with the story of Oedipus and the Sphinx, to name but one example. On the lower right part of the underside of the wheel is the Egyptian god Set, who is known as the god of change, the desert, chaos, and all things Saturnine. A very interesting parallel is that you could almost say he corresponds to Kali from Hinduism in the fact that the two of them have to do with the change principle and when change occurs, it is said that Kali is spinning the wheel of change. This has a deeper meaning in the Kalachakra and the Kali Yuga.

The very middle of the circle is a sigil, and encircling it are the letters "ROTA," which is both "zero" and "rota," both of which have strong significance in the western tradition and Judaism. In between the English letters are three Hebrew letters, but they form a very well known four letter Hebrew word: YHVH (yod-heh-vau-heh (hah)). All of these correspondences give us insight into the nature of the card, and reveal that this card is, at its essence, the card of change. The card of "anything can happen." This is the card of chance, and then by default denotes when the individual is the one calling the shots. However, this card also corresponds to Jupiter in astrology, and Jupiter is known as the "Greater Benefic," meaning that it is the most beneficial planet when it comes to that system. What this brings to the table is to tell us that, yes, the wheel spins, and yes, the wheel turns in a favorable way, because YHVH are the one in the driver seat, as enforced by the YHVH formula on the ring of the wheel. This card corresponds to the Hebrew letter Kaph, which means "palm," as in the palm of the hand, and thus means "to hold," or "to carry."

In the Draconian Tarot, the Wheel of Fortune reveals encircling the star. The cosmic scale is revealed through this card, not more than the standard image. Leviathan in an Ouroboros, the underlying serpentine myths that encompass the globe, the regenerative powers at our disposal.

The brief meaning of this card has to do with things that are happening outside of your control, but you are in the driver's seat when it comes to how it turns out. This is for several different reasons, one of which being a positive mindset, while another reason is that there are still steps and actions you can take to achieve your desired goal. However, as a general rule of thumb, this card tells us things will work out not only for the best, but also bigger than anticipated, and in this way it represents good things coming your way.



Lust

Card 11

I deviate from the standard Rider-Waite order in preference to the Crowley order. However, almost everything else is the same. To me, this is the ultimate female power card in the Major Arcana, simply due to its nature. In the card, you see a woman holding open the jaws of a lion's head crowned with stars, signifying the "Queen of Heaven" motif found in so many different places. It corresponds to the zodiacal sign of Cancer and resonates with the Hebrew letter Teth, which corresponds to a

The Lust card is pretty on the surface, yet also pretty powerful. This is the card of the fire goddess, known as Babalon or the scarlet whore in Thelema, but it also corresponds to the Hindu concept of the Kundalini, also known as fire serpent energy. This is the flaming serpent. This is the card of that pure, primal fire that we all have burning within us that was once part of star power. The traditional meaning of this card is strength, perseverance, and fire, but Crowley changed the name of the card for a good reason. However, to know this reason, you must first know the word. To Crowley, the definition of the word lust is "the joyful exercise of strength," and thus it is not the same definition that people know and use. On the surface, his definition looks sexual, and while it is, there is also a deeper meaning, which is that of his definition of the word. Basically, what he is saying is that during those times in life that we know we have to exert a lot of energy, we can look at it one of two ways

either as a pain in the rear, or an opportunity to show just how strong we really are, and if we take the latter approach, we enter into the project with a sense of joy and enthusiasm.

In the Draconian Tarot, we find all things lustful. Desire, Sensuality, Passion, Primal, carnal, satiation. She sits on the beast that she has tamed, but she sits having mastered kundalini, and crowned by Sophia. Her flowing red dress into the bottom of the picture reminds us that desire is always flowing, ever present, but that we must rise above its consumption, and become the master of it. We see she is the dark Shekinah, the Babalon, the Mother of Mysteries, Lilith crowned, and so many, many more names are identified here.

Hence, when this card shows up in readings, it tells us that it is a time that great energy will be expended, but you can either look at it as a pain in the rear, or you can look at it as an opportunity to show your strength, and to enjoy the process. This means it comes down to whether you take a negative approach to things or a positive one.



The Hanged Man

Card 12

A man is suspended from a rope, hanging from a tree branch. How you look closely, the rope is not securely tied, which means he is hanging there of his own free will choice. Around his waist are crescent moons which reveals that while they are above him now as we look at the picture he actually has them around his waist, so he has grounded emotions and is connected with his lunar nature. The most fascinating part of this card has to do with the wooden branches that form the Hebrew letter Heh, mentioned at the Emperor card, and thus shows that through personal sacrifice opening a doorway into something greater. This is the card of self-sacrifice, and does not correspond to any particular astrological sign or planet, rather it corresponds to the raw element of water itself, so it is primal water. The Hebrew letter Mem corresponds to this card, and this is quite profound in its own right. Mem is one of the three mother letters in Hebrew, and corresponds to water and motherly energy. The other two mother letters, or primal expressions, are Aleph, which is the Fool, and Shin, which we haven't discussed yet. When put together, these three can make very profound statements and can be quite useful when it comes to magick in general. An alternate name for the Hanged Man is the "Wounded Priest."

In the Draconian Tarot we find the head of the monster in the bowl of the beast. In this case, the beast has a double meaning. On one hand, the beast is the beast of the card before this one, but on the other hand the beast is Leviathan, Apophis, Juggernaut, Apep, the world devourer in many different traditions. The garb of skulls around him continue this idea of getting to

the bare bones of things, as well as the transformation that comes through death. However, unlike in other cards, here it is at its crowning achievement: an esoteric lesson and principle not previously discussed. Yet as always, the choice is his, for there is no knot in the rope.

The general divinatory meaning of this card is that of personal sacrifice. This card says that there is sacrifice occurring, but also that sacrifice is the key concept to look at. This is revealed through understanding the universal law of diminished returns. This universal law tells us that for a lot of situations in life, there comes a point when we realize we have put more energy into a situation than we could ever possibly hope to get out of it, and it would be wise if we stopped and asked ourselves: *Will it be worth it, or not?* When we cut our losses and leave the situation, it is in this way that we eschew back into the motherly nature of the card, in that it is telling us to love ourselves.



Death

Card 13

AS THE REAPER stands in a swamp, his body twisted in an unnatural way. Above him is the reaper's scythe, and below its blade are the body pieces of those caught up in the mire of the swamp. The water from previous cards flows in the background, and the Sun is setting in the west behind him. However, there is a little life to be found in the picture, and there's even a rose blossoming. Astrologically, this corresponds to the sign Scorpio, which corresponds to the letter Nun, which means "fish." Hence it can be seen that it is an extension of the previous card where we had Mercurius, water.

In the Draconian Tarot, we see a very active death. So active, that the blood is still radiating out from his scythe. Sarcasmically, the roses in the background tell us that wisdom and death are intertwined. The reaper walks through his path of death, ending the swing of the scythe and preparing to swing it again. It is the eternal dance between life and death, and it is not passive.

This is a very simple card to understand, but the double entendre message sometimes gets lost. The standard definition of this card is transformation and/or the death and rebirth process. However, sometimes this does refer to someone dying. Context is what is necessary to make the appropriate interpretation. However, the subtle interpretation of this card often gets lost, which is that, as the saying goes, "stagnation equals death." Therefore,

a. *Draculom cruthon*

sometimes this card reveals unhealthy stagnation and it can serve as a reminder to make the appropriate changes in one's life



14

ART

5

Art

Card 14

Sometimes we embrace the Crowley name of the card rather than the traditional title of it. In the image, we see the angel, the same as the one in the Lovers card, standing, a rainbow behind it, pouring water from a pitcher into the stream below as well as a torch in the other hand, dropping flames into the same stream. A lion and an eagle are in the foreground, which correspond to the astrological signs Leo and Scorpio, both fixed signs, and thoroughly discussed in the Wheel of Fortune card. The Sun is low in the sky behind the image, and mountains are low in the background, implying a tie in with the Hermit card.

Astrologically, the card corresponds to Sagittarius, and the Hebrew letter that goes with it is Samekh, which means "to support." These are two powerful and interesting correspondences to consider when studying this card. On the surface, this card means to make art, but there is a deeper level to it. In the case of this card, art not only implies art such as sculpting and painting as examples, but also the great art, also known as the great work of alchemy. This tells us the deeper meaning of the card has to do with working on the great internal work of alchemy and change. Sagittarius is a sign that corresponds to spirituality and freedom, and Samekh was worked with extensively by Aleister Crowley, who wrote an entire ritual based on the letter, which is his interpretation of the ritual of Knowledge and Conversation of the Holy Guardian Angel, so a hidden message of this card is that it is wise to make

progress with your connection to your Holy Guardian Angel. The fire and water being blended gives further insight into blending the will with the intuition and emotions.

In the Draconian Tarot, we see that the alchemist of the card that stands behind the two front figures is the dragon and the adversary, Lakshaka, as it were. We see that the alchemical process that is represented as occurring in this card is guided by the foremost initiator, Set-Or, as Kenneth Grant clarified in his *Typhonian Saga*, the Draconian side of the magical current at large. We do come to an understanding that the changes that are occurring are part of the natural process of self-deification, but we also understand that all we can do is put our best foot forward and drink from the same font of wisdom as others do, so that we evolve and thrive.

The brief meaning of this card should be clear, and it has to do with making art on the surface, but also that it has to be in a position to create internal change and alchemy. Completion of the great work is something that also goes along with this card.



The Devil

Card 15

One of the most misunderstood cards in the deck, the Devil is quite complex and complex. On a throne too small to reasonably support his great beast sits, with an inverted pentagram on the crown of his head. This symbol represents the descent of spirit into matter, and also the material goods over spiritual attainment. On his belly is the symbol of the astrological planet for Mercury, but if you look closely, you can see the symbol for the astrological sign of Taurus. He is a composite being with chained feet and leathery wings, which reveals deeper alchemical meanings. Chained to the throne beneath him are two naked forms, a man and a woman. The nakedness refers to the openness, vulnerability and intimacy that is exposed. In his hand he holds a torch that could also double as a wand. The chains represent those things that keep us down from reaching the light of our full potential.

Astrologically, the card corresponds to Capricorn, and the Hebrew letter correspondence is to the letter "Ayin" which means "eye." This eye is the one that opens in the next tarot trump, the Tower that says it to waste, so we get insight into a particular process occurring here. Capricorn is ruled by Saturn, and Saturn corresponds to the Devil, among other things, so we can easily see that saturnine influences are at work here to be addressed.

In the Draconian Tarot, we see an esoteric technique revealed, yet subtle. We see that those that are bound to their inhibitions are those that generally have progenerative and sexual chains that bind them. Symbolically, we can

take away from that, that there are desire issues that prevent people from reaching their full potential. In some ways this is a backlash or response to Lust but in other ways it bears a deeper message, consisting of the necessity of mastering desire. And in this case, that corresponds to instant gratification.

The meaning of this card is more complex than a lot of people realize. On the surface, this card addresses negative behavior patterns, and shows up when it's time to address those things within us, which includes addictions, but also unhealthy patterns in general. "The monkey on your back" comes to mind. However, the deeper meaning to this card has to do with a positive note. Sometimes the chains that keep us from reaching our full potential are the responsibilities we have in order to be sovereign autonomous beings of light, and in this way this card tells us now is the time to break those responsibilities. The way Avon ties into the card is to illustrate this. When we focus on these things, the eye of illumination begins to stir, and a light begins to open. On a darker note, this can also reveal that we are being watched.



The Tower

Card 16

In earlier times, this card was known as War, and this gives us insight into the aspect from the nature of it. A stone tower is struck by lightning, or from the Sun. The king's crown falls to the left of the card, and he is falling. On the right are 10 tongues of fire in the shape of the Queen of Life, and on the left are 12 tongues of fire that are the 12 signs of the zodiac. Smoke and flames bellow forth from the tower, and the tower itself stands on a wooden foundation.

There is a lot of symbolism in the card to address. The first are the 10 tongues of flame around the tower. The tongue of fire itself is the Yod letter from the Hebrew alphabet, which is that indwelling spirit in animating things. The tongues in the two particular shapes speak for themselves, and thus we are told it is wise to learn and understand both, for they are shards of divine wisdom. The more typical image that the lightning bolt radiates out from is an eye that is opening, but both lead us to the same conclusion: illumination is brought onto a situation, causing a drastic change. Thus when the eye is used, it is often times called the "Eye of God," or the "Eye of Shiva," but illumination is a better way to describe the situation, because this card is about the sudden destruction of the tower, which represents the self, and could even include the actual home one inhabits. However, there are subtleties that help to clarify this. To begin with, if you'll notice, the tower is made of stone and ultimately rests on a wooden base, which is quite antiquated by our standards. Thus, what is crumbling is that which is no longer necessary,

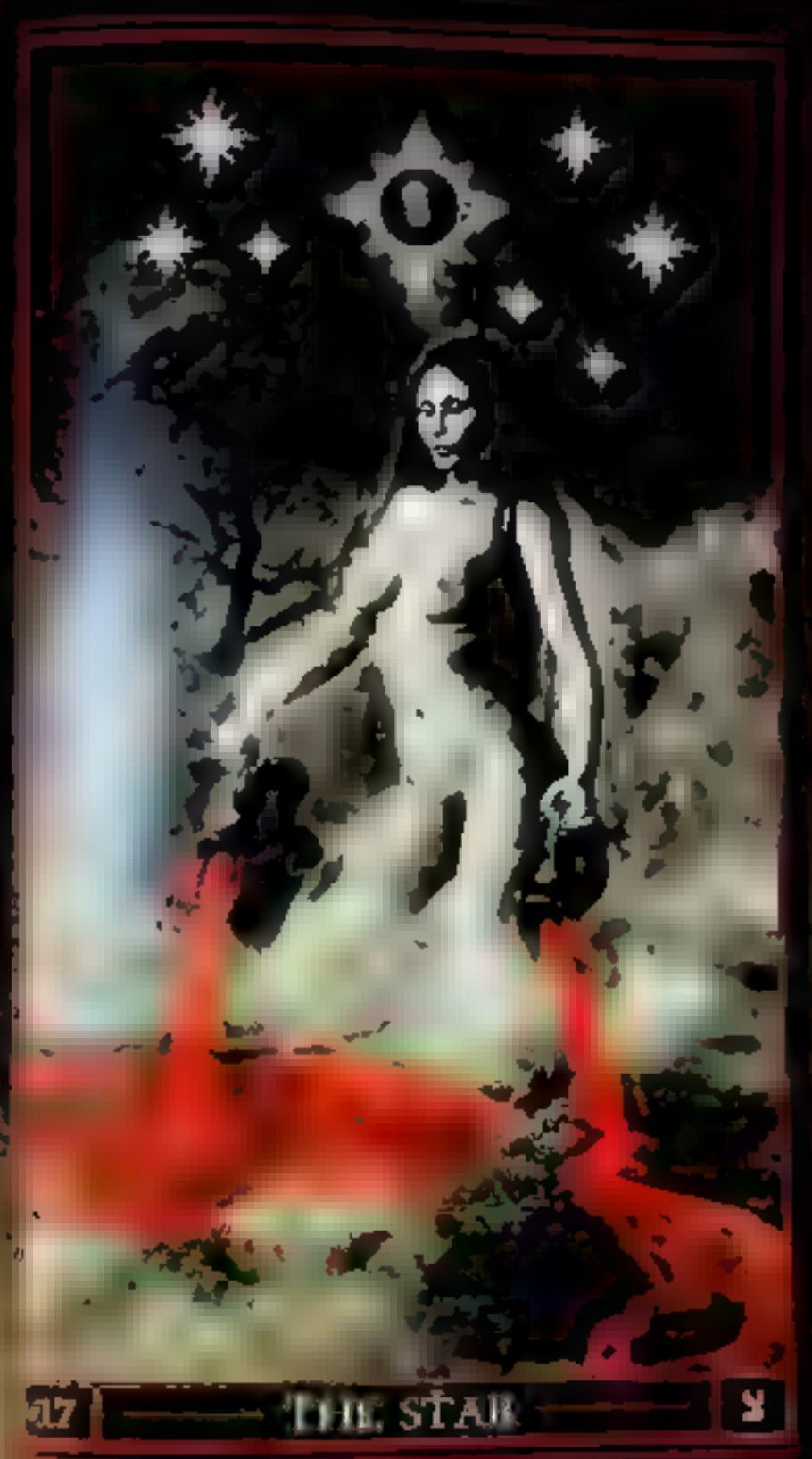
and thus it is being shed like an outgrown skin. When the tower crumbles, you're left with the foundation, so you are in a position to rebuild the tower (which implies it is the ego) in a newer and higher vibrational way, more in line with who you are now, rather than who you were when that tower was built in the first place. You're not the same person now that you were then, so why let outdated features define you? This gives us a further clue to the esoteric nature of the card. Because of the transformational nature of the card, it reveals a lesson, which is that if you don't cause changes to occur in your life, they will occur anyway, and will be more drastic and dramatic. Hence it's better to be proactive than reactive.

We get further insight into this card when we study the astrological and Hebrew correspondences that are associated with it, and these are the planet Mars and Peh. In astrology, Mars is the planet of action and vitality, and is known as a lesser malefic, for it is also the planet of war, conflict, and masculine energy in nature, playing the counterpart to Venus, which was discussed in the Empress section above. But Mars also corresponds to the idea of being forged in flames and forged in fire, and being, through the forging process. Reminiscent of the Hindu goddess Kali is the planet that strips away the dross and inequities, our emotional attachments be damned. The letter Peh corresponds to the mouth and things related to self-expression, including the word. Hence when put in perspective of the symbolism discussed above, we quickly realize that the use of the word is the lightning bolt, so it fulfills the occult axiom of the use of the word laying waste. Even deeper than these ideas lie a greater truth. On the Qabalistic Tree of Life, it lies between Netzach and Hod, the intuition and the logical mind, which tells us that the tower crumbles when there has been an imbalance between listening to the intuition and listening to the logical conscious mind.

In the Draconian Tarot, this card is straightforward and direct. The tower has fallen. Sudden, violent changes have occurred to affect all that one has built. While this may lead to greater understanding down the road, the fact of the matter is that right now, your world has been turned upside down. While the message of the phoenix tells us that you can, should, and will rise from your own ashes, there is still the gut check the Tower has provided.

changes are here. Changes are now. Will you face everything and rise, or face everything and run? The choice is yours.

The lesson here of course is that if one becomes unbalanced when it comes to the use of the logical mind or the intuitive mind, there will be a crumbling moment on down the road. This makes the card quite proactive because it reminds the individual to live a harmonized life, balanced between the logical mind and the intuition. One part pulling, one part transformative, but in all ways powerful.



The Star

Card 17

A veiled woman is pouring water from containers in each hand, the right hand into the pool, and the left to a stream that originates from the top of the background night sky are eight, eight pointed stars. There is no coincidence in this because the eight pointed star corresponds to Ishtar. Once a leap of logic could be made here, saving the woman in the figure is posed to be the goddess Ishtar. A red bird sits on a branch in the background, and overall the scene is serene.

This is a very direct and easy to understand card, but is rich in depth and symbolism. To begin with, it corresponds to the astrological sign of Aquarius, which is traditionally has been called the "water bearer," which has led to many understandings over the years with people thinking it was actually a water sign, but in reality it is an air sign, and is thus a mental sign.

In the Draconian Tarot, the Star is as passionate as you would expect, when put into context of the rest of the major arcana. We find exposed Lilith, the exposed dark goddess, administering passion and desire for mass consumption. As her accompaniment, a raven resides on a branch in the background, and the Black Sun crowns her head, hinting at a connection with the soul star chakra.

The essence of this card is that the individuals are living a very blessed, star crossed life, and that currently fortune favors them. "The stars are a right," as Mr. Lovecraft would say. The Hebrew letter Tzadi, which means "fish hook" is the traditional correspondence of this card and in this context it

tells us that reaching for the stars above us is the hook for our spiritual growth and personal development. Ultimately we learn that the star comes from within but we have to develop that understanding in our own ways in our own time. But it was the first hook of reaching for the stars, however we define them that gets us started. There is a particular note to this though which is that Aster Crowley made the claim that the letter here should be "Heh" and by extension that Tard corresponds to the Emperor card. I touched on this earlier in the description of the Emperor and now we come full circle. Crowley believed, for Hebrew reasons, that the letters should be switched on the cards. I stand by my earlier comment which was to say that this is a conversation for another time and this switch has been written about extensively over the years so there is information readily available for the motivated. You can see which one we use in this deck but ultimately which one you use is up to you. Simply know though that there is a point of contention and different views and while this doesn't affect the overall deck or tarot it is an opportunity for education and a chance to deepen your connection with the deck.



The Moon

Card 18

What have a night time sky with a bright full moon in the middle surrounded by eighteen tongues of fire, the Yods that have appeared in previous cards. Below them on either side of the card are two towers that seem to make a veiled reference to the Tower card a few cards before, and the nature of fortresses. A lush green grass lies at the water's edge. Protruding up and out from the water is a lobster but it could also be a scorpion. One grey wolf on the right hand side is looking up at the Moon, while a brown dog on the left of the card has its head tilted up to the Moon as well. However, in recent years and in many recent ways, the card has been changed to slight variances, especially as it pertains to the two canines. Often times they are laying down facing each other, which highlights the towers in the back being part of a fortress and those are the two guardians that lie guarding the entrance. Sometimes the images are the form of Anubis reclining. While that is a beautiful image and does convey the meaning of the card, the problem is that the dogs are at rest whereas in the original image, they are in motion, and they are the same genus but not the same species.

This card corresponds to the astrological sign of Pisces and corresponds to the Hebrew letter Qoph, which means "back of the head." or in other words, the subconscious. Pisces is known for being especially energetically sensitive but also psychic, with an emphasis on spirituality, magick, and mysticism, which reveals the dreamy etheric nature of the card. Qoph tells us there is a lot going on beneath the surface, but also that a lot is happening

on a subconscious level through habits so we would be wise to work with our subconscious either nurturing or developing.

In the Neapolitan Tarot, in addition to the regular symbolism we find a few subtleties. The first is that we return to the mercurial theme that was present in the Chariot. The second is that the red from the dark goddess that has been present lately in a string of major arcana continues to make an appearance here reminding us of the carnal desire that resides in us all.

The big meaning of this card is that it has to do with the imagination, creativity, flights of fancy, and all things imaginative but false corresponds to illusion, deception, trickery, and not being able to see things clearly, so it is an extreme double edged sword. The creature coming out of the water reminds us that monsters lurk in the dark depths and we are not out of their grasp even though we may feel secure and safe on land. The sun also tells us when it is wise to work with developing our psychical sense.



on a subconscious level through habits so it would be wise to work with our subconscious in the process of development.

In the Oracle, card 10, we return to the second subtheme we find a few subtleties. The first is that we return to the mermaid theme that was present in the Oracle. The second is that the red fish, dark side, that has been present in the Oracle of the Oracle continues to make an appearance here reminding us of the dark side that resides in us all.

The brief meaning of this card is that we have with the imagination, we are in flight of ideas and all things are possible. It is a card that corresponds to illusions, deception, trickery and not being able to see things clearly so it is an extreme double edged sword. The circular shape of the water reminds us that in our lives, in the dark depths, an eye is out of their grasp even though we may feel secure and safe. It is a card that reminds us when it is wise to work with us to bring our psychic senses.



The Sun

Card 19

The Sun shows young naked children play innocently underneath the mid-day sun, surrounded by sunflowers, a stone wall in the background. Also in the background are 14 Yods, which ties together previous cards with Yods in them, as Major Arcana XIV Art, which is another fire sign card.

Esoterically, the card corresponds to the Sun, and the Hebrew letter that corresponds to it is "Resh," which corresponds to the head, and or the concept of new beginnings. The Sun is the giver of life, and as life begins with the sun, hence the Resh correspondence.

In the Draconian Tarot, we see that the Sun is actually the Black Sun, and the children are other facets of experience. The circle of skulls reminds us of the confines of mortal life, and the decaying wall reminds us that through the passage of time, barriers are removed, and rose lie, growing, waiting to be picked.

The meaning of this card is nice and simple. It corresponds to the Sun itself, so it has to do with creativity, a strong will, children, and all things sunny. The stone wall behind them reveals boundaries, and implies that it is only once boundaries are established that we can become more childlike and joyous.



20

JUDGEMENT

ψ

Judgment

Card 20

The iconography on the card is very straightforward. The archangel Gabriel, the angel of death, intuition, the intuition, and emotions, is blowing the horn of judgment day, as it is known to the Abrahamic faiths, and dead bodies are rising from their coffins. On the banner of the trumpet is a red equal armed cross against a white background, and this is profound for a couple of reasons. First, the equal armed cross is a sign of Malkuth and solar energy. It is also known as a solar cross. Red and white are two colors that are used extensively—especially in alchemy—and represents the red of the mother and the white of the father.

There is no astrological attribution to this card, although modern authors have speculated that this may correspond to an outer planet—but that is a recent invention, and there is no information on it traditionally. This doesn't mean it can't be done—but until a consensus has been reached, it's all speculation. However, the Hebrew letter Shin does correspond to this card, and Shin means "teeth," or "sharp," or any tangent off of those, such as "to bite" or "to cut."

Aleister Crowley changed the name of the card to reflect a more modern interpretation—especially one that is in line with his belief system of Thelema, and he changed it to "The Aeon," to show a forward thinking approach to the card. This leads us to the surprisingly complex meaning of the card. Traditionally, the card refers to the Abrahamic concept of Judgment day, but there is a much more positive angle to this card—which is that of resurrection.

• *Quodam modo*

in the Dragon and that this is the supreme one. This is the source
 not caused through his nature, but in a way more subtle by Spirit. This
 This who is as yet unnamed. Holding his own as the one who
 divine impulse to answer a divine call. But not yet the One. This all occur-
 ring under the auspices of the dragon and the cross.

When the cross shows up, it is as that a part of the cross is to be
 coming back to life, a resurrection of sorts, which the cross is a part of
 which means we are being initiated and being brought to a new life, and thus
 it tells us that our spiritual life is about to be initiated.



21

THE WORLD

21

The World

Card 21

The imagery of this card is very basic—as is the card itself, so it is therefore one of the more direct cards in the deck. A naked woman, wearing a sash, stands in the middle of a green leafed wreath, and in her hands are two wands or daggers. On the outside of the wreath are the four horses from the Wheel of Fortune card, and I see no reason to readdress the meaning of the card here, other than to say that those then tie this card into the Wheel of Fortune. However, another sublimity that is present is the scurf around the woman. It is in the shape of the Hebrew letter Kaph, which is also a coincidence of the Wheel of Fortune. Thus we find a strong correlation between these two cards. However, the Hebrew letter particular to this card is the Tau, and it corresponds to the idea of truth.

What makes this even more interesting is that the planet Saturn corresponds to the World, and the planet of the Wheel of Fortune is Jupiter. In astrology, these are known as the two social planets, and the interplay between the two is something that is discussed extensively in intelligent astrological circles. The actual Hebrew letter that corresponds to this card is Tau, which means “mark,” and all things derived from that idea. Crowley changed the name on this card, too, but in a way that is actually more progressive and less specific to his particular path. He changed the name in his deck to the “Universe,” which is a fun concept to consider, because it is obvious he changed the name of the card to a larger concept than the traditional card. In other words, while the traditional card focuses on the world,

Crowley saw that was too small, and decided to shift his emphasis to the greater paradigm, where the world is just one part.

In the Draconian Tarot, we once again see Leviathan as the entirety, totality, and summation of all things. However, in the middle we see Lalah, armed with her daggers of air and blood. Instead of getting the impression she is somehow limited due to being constrained by Leviathan, we get the impression she is a most assured challenge, because in physical form. Yet when the challenge seems terrifying at first, after a few moments of contemplation, we discover the challenge is ours. Knowing full well that we will be torn asunder by those daggers, we still choose to deal with her. And on some intuitive, subtle level, we know that this is a symbolic representation of the Kali Yuga. This card is everything and nothing, and this is why it is the World, for it is all.

The meaning of this card is simple and direct: growth with expansion in all ways, whether it is the expansion of consciousness or the idea of the world opening up to you. However, the Saturnian correspondence tells us that "Rome wasn't built in a day," so that if we want to have the world, we must work hard, patiently, diligently, and should expect deferred gratification, sacrificing the lesser for the greater.



Preliminary Notes for All Suits

Chapter 4

This chapter is a pattern to the suits in the tarot, and this applies to all four. I will address them here instead of repeating myself throughout the text. The general structure is enumerated below:

The four suits represent the primal manifestation of that element. They also generally correspond to the four archangels, so from a Draconian perspective they would correspond to their dark equivalents: Wands-Fire, Cups-Water, Swords-Air, and Disks-Earth. Use the deities you normally would at those appropriate quarters. In the Temple of Ascending Flame, they are as follows: East-Air-Lucifer, South-Fire-Sutuach, West-Water-Hekate, and North-Earth-Beelzebub. Use whatever structure and correspondences you are familiar with though, and remember to personalize it in all that you do.

Two through 10 are the evolution and journey of the individual through the particular element. The closer you get to 10, the more your current journey is being completed. A lot of times the minor arcana also address personality concerns rather than soul concerns, so when a lot of them show up in a

reading it means you are working with those kinds of issues rather than spiritual or occult themes.

The court cards are the people that are mastering the element. You have a king and a queen at the top of the court, signifying masculine and feminine mastery, respectively speaking, and then you have two below them, which are generally called the prince and princess, but there are other titles, too. They show that the person has not fully mastered the suit yet, but they are close. On a technical point, the princes and princesses are generally considered to be representative of people thirty years of age or younger. However, I have learned over the years that this isn't necessarily the case. Sometimes they simply represent people substantially younger than the present rather than coinciding with a particular age. This is also true of the kings and queens. They can represent individuals fifty years of age or older, or they can simply denote people that are substantially older than the queen. The general rule of thumb for court cards is that you can pretty much use it up as you go, but within certain parameters. For example, a prince of disks is a feminine card. However, you process it from there though. Context, practicality, and above all, intelligence, should be brought to bear when it comes to the court cards in interpretations. Some mystical schools have information about correspondences within the teaching of the school, so this is something to consider as well.

The common names for the suits are the ones listed in the next, but be aware there are variances. Sometimes the swords are called daggers, and sometimes the cups are called chances, as examples.

When in doubt, default to the Qliphothic tree for understanding. For example, the suits in all the suits correspond to Tiphareth/Thagmon, the sines correspond to Yesod/Gamaliel, etc. This is an approach to the tarot that not everyone takes, but it adds so much depth of information that it is hard to see why it is ignored. One feeds the other as well, meaning that if we intertwine the two together, our knowledge of both is increased rather than just one or the other.

For this particular deck we decided to use particular types of beings that correspond to the elemental suits in the tarot. We decided to stay in line with the traditional beings of the elements, such as salamanders for fire, etc., but

to put a Left Hand Path spin on it. In this deck, you will find aquatic Cthulhuan beings for cups, the undead and zombies for pentacles, dark angels and demonic beings for swords, and dragons for wands. This also helps establish the continuity of the journey from the ace through 10 of each suit, and adds a certain level of depth and richness to interpretation. They also serve to stimulate the imagination for the sake of pathworkings, which is another application of the tarot.





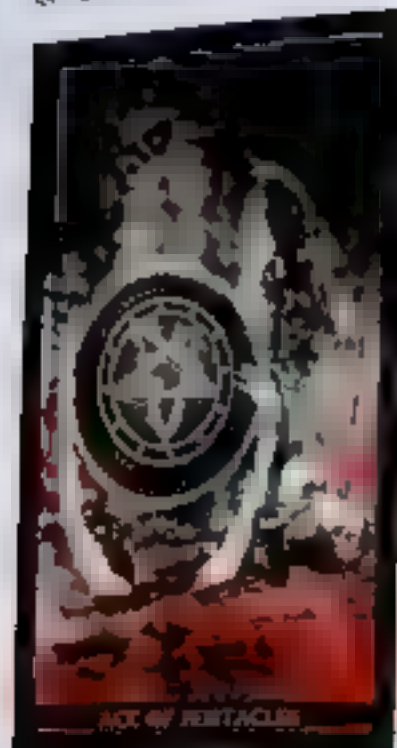
Pentacles

Chapter 5

Pentacles correspond to all things related to the element of earth, so we find money, the house, the physical body, the career and occupation, and similar related concepts. They also correspond to manifestation and material things. They are also known as a feminine suit, open and receptive to the energies from the world around us.

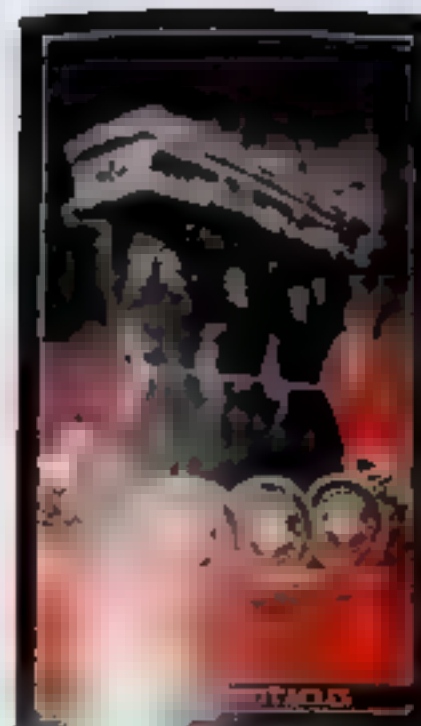
Ace

Primal earth, raw, unrefined earth you can see in the accompanying image that it's the first thrust of the new pentacle from hidden in the ground to physical manifestation.



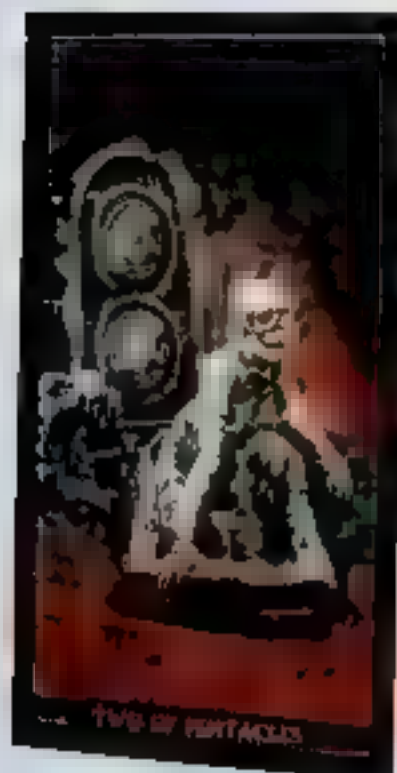
Three

Hard work in general and without recognition often time this is correspond to working in teams of three or three people involved in a project. It refers to the daily grind and getting the lead out. This is illustrated in our tarot deck by the three cloaked figures carrying a coffin in the basest, most primal example of work.



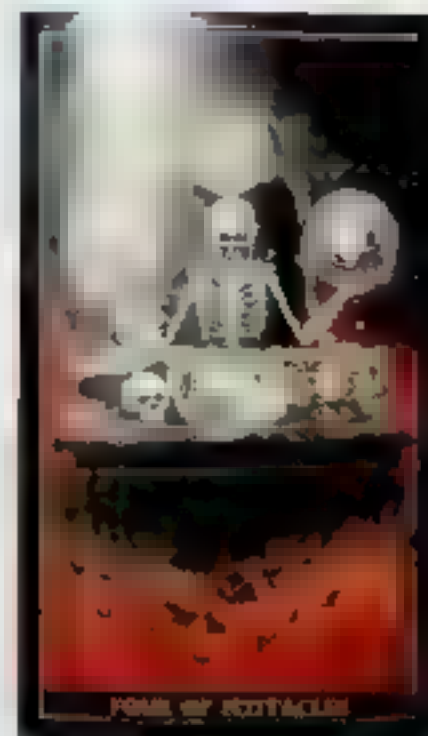
Two

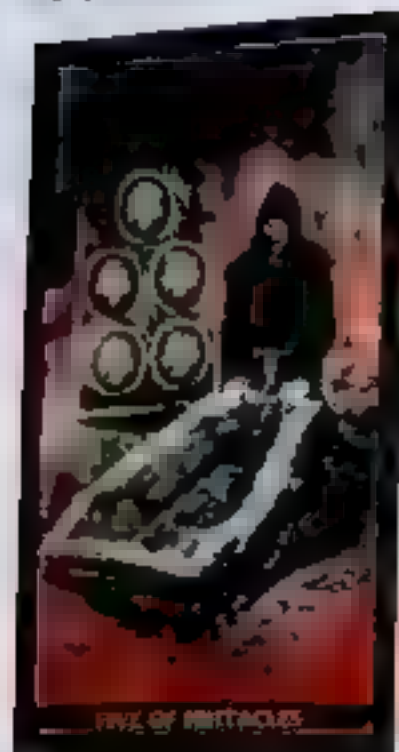
Change on the personal plane such as moving from one location to another or one city to another changes in the body. This is illustrated in the deck by a skeleton being reformed into a new life, leaving behind the form of the previous life to be born again into this new one.



Four

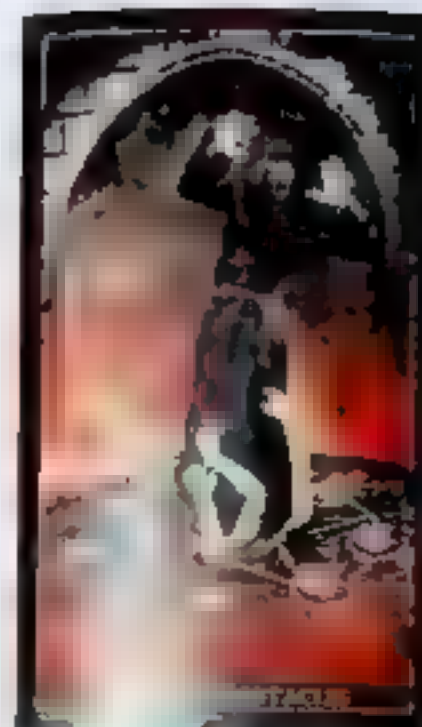
Personal power, career success, maturity, responsibilities, in this card, you can see that the essence of the individual, represented by the skeleton, is holding the results of what their power has brought them which is a hidden lesson of the card. When personal power is applied, riches will become yours.





Five

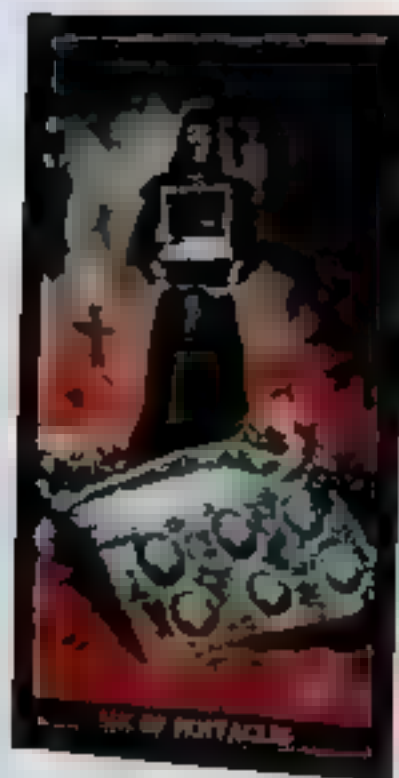
Physical plane loss, sorrow, declining health, loss of money, loss of job or career but doing one's best to maintain it. He that is not dead yet. The card represents a sense of being lost and sick through death, the attainment of a cold. However, the card is empty, showing that we are in the physical plane, even at the end of the road.



Seven

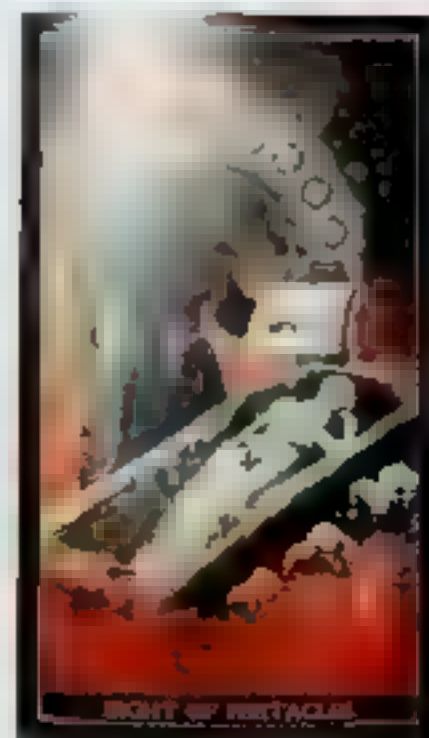
Card Seven of Pentacles is a card of health, of a man having some of it, but a plague has not feeling like when it has to be put in. The amount of effort you put into the represent has to be through his image. It is someone seeming to be pulled down to the netherworld in the middle of a ceremonial circle. This represent the fear-based nature of the card. However, he can escape those arms at time, yet he has not consciously tried to do so, which leaves him feeling drug down when in reality, he has convinced

himself that he is not there



Six

Having everything under and juggling matters on the physical plane. Success fully balanced man. In this tarot deck, it is represented by a high energy man who not only holds his treasures, but his coffin is full of treasure instead of his corpse, showing his mastery of the physical plane.



Eight

Patience, the "gardening card," prudence. This is the card of honing your craft, sharpening your skills, and improving through dedicated work. This is represented in our tarot as a necromancer in the middle of a black magick ritual to animate and revive the body in front of him. He is patiently intoning sacred unholy rites, but simply goes about his business as if time doesn't exist.



Nine

Abundance, but not prosperity. Having more than enough for what you need. Living comfortably. The image shows a man with a chest full of gold and the pillar of ascent behind him. The chest is being given to him rather than being stolen, and we can see that what is in the picture is enough for them to live comfortably.



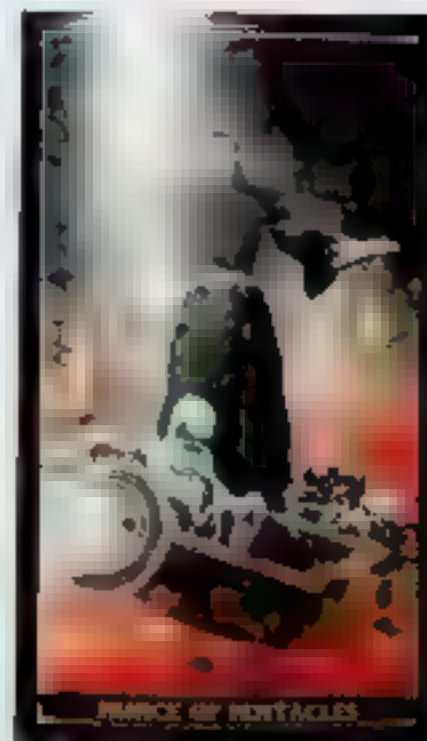
Princess

A young woman around 16 or younger, that is grounded, down to earth, practical, critical, and methodical. She may also be rational or too obsessive-compulsive in her behavior. Here we see a woman that is in full mastery of the basest aspects of the physical world: bones. She has all of them collected, and has all of the knowledge she needs in the book to do whatever she wants from here.



Ten

Wealth, specific, but also good health. A man that also goes with this is being that you can't take on any more, and it is represented by a man holding the final piece of his work. He is surrounded by wealth, and he is focused on what his work actually is.



Prince

A young man around 10 or younger, that is grounded, down to earth, practical, ambitious, and diligent. In corporate speak, this would be someone of middle management. In the artwork, you see that the individual has mastered his skill, and his active stance implies he is still developing it.



Queen

Female master of all things related to the physical plane. A mature woman, over fifty. As you can see from the art work of the card, she has mastered wealth and riches and occupies the position on her throne of the manifestation of her fortune and reality.



King

Male master of all things related to the physical plane. A mature man, over fifty. In corporate speak, this would be the CEO, but not necessarily the founder of the company. In this deck, we see a stern looking man that long ago mastered the physical aspect of his reality to the degree that he can run his kingdom while seated on the throne of time.



Cups

Chapter 6

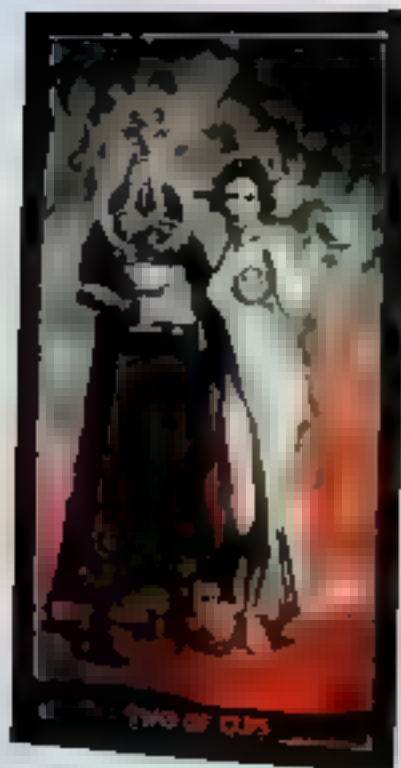
C
cult

end to all things related to the element of water, so they
motions, the intuition, the initiate process, psychic, and oc-



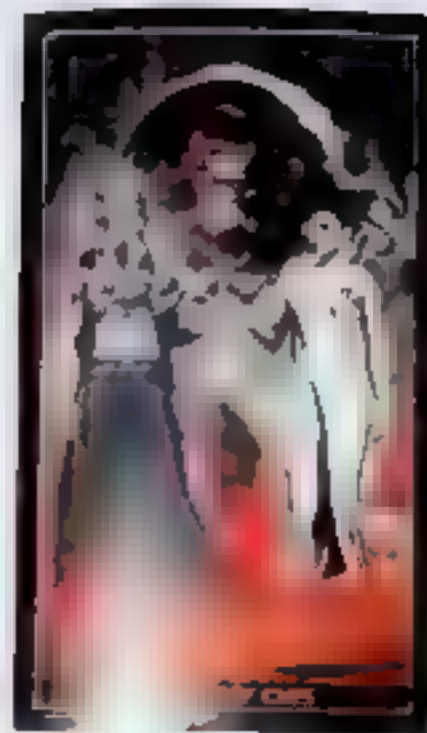
Ace

The Ace of Cups is raw, undiluted water, an initiation of some sort, or a new level of emotional unfoldment — we see the tentacles rising from an ocean of blood, delivering the chance of the aquatic creatures to those who have the courage to grasp it.



Two

In traditional tarot, the card of the love between two people, sexual partners. However, it also corresponds to an increase in the self or a preexisting relationship deepening to the next intimate level. In this card, we see the union through a shallow and unholy love. He stands firm and confident, and she displays confidence and comfort enough with him to be her expressive self.



Three

This card is an abundance of emotion, but it also corresponds to the liberal and creative arts, such as dancing, the opera, musicianship, writing, poetry, or acting. Literally, sometimes it is said this card corresponds to a three-way relationship of a variety of kinds. This image shows the couple filling their chalices from the blood of the goddess. The connection between them and the chalice is formed because of their union.



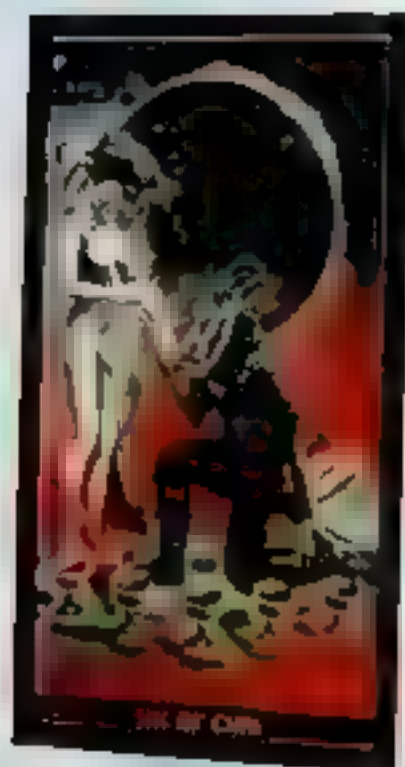
Four

This is the card of emotional reflection, emotional rest, and also unexpected or unforeseen blessings coming one's way. This card indicates when going within may be the preferred method. We see the being is seated in the card, four chalices empty before him. There is no attempt to fill them, and it seems to be as a statue, contemplating.



Five

This is the card of emotional threat in the team. This card has to do with an emotional relationship that has failed. It is the state of the broken heart and of emotional wounds. In the scene we see the couple. I see them as bearing a look at each other. They always empty and not open to more. It shows signs of sorrow and the relationship is not at peace.



Six

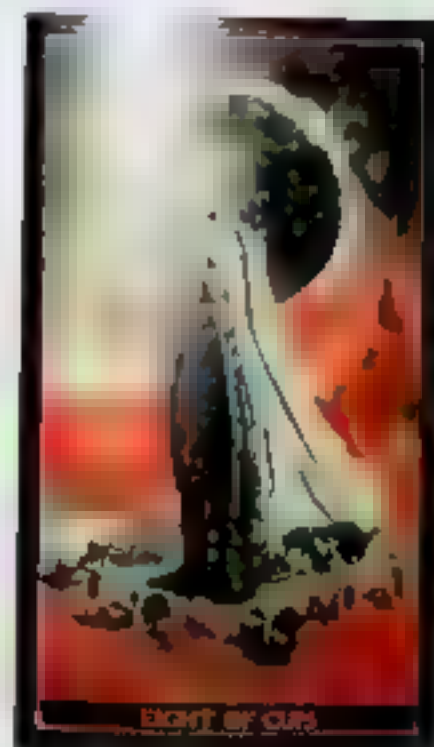
This is the card of unconditional love, and it is a gift for its creation. However, this card also means child-like love, and child-like enthusiasm. It is in closely one's own. However, this may also mean a child-like when circumstances dictate another necessity. We see in this card lovers mending their rift. The chalices are once again filled to the brim with blood of the whore, and their countenances show a rekindling of passion and love. His genuflection tells us he is humble.

and her open hand indicates she wants this reconciliation as much as him.



Seven

This card means escape in addition to the and the relationship. This is the Chicken Little syndrome. However, on the positive side, this card represents turning vision into reality. An idea like visualization and vision board relate. In general, it implies being caught in a situation that a situation cannot be seen clearly. We see the person staring in a mirror, caught in a mirage, his appearance yet at the same time distracted from filling its own chalice. There is reflection and creativity being contemplated though.



Eight

This is the card of indolence or arrogant pride. It represents one who thinks they know better than divinity or cosmic order, so it means ego and pride. This card also appears when someone is emotionally frustrated with life. It connotes we may not always see divine order, but it is still there nonetheless, and we should trust that reasons will be made clear in time. We see here the individual stares at his chalice, the others poured and spilled in a ring around his feet. He seems to be despondent, or at least lost in a moment of thought.



Nine

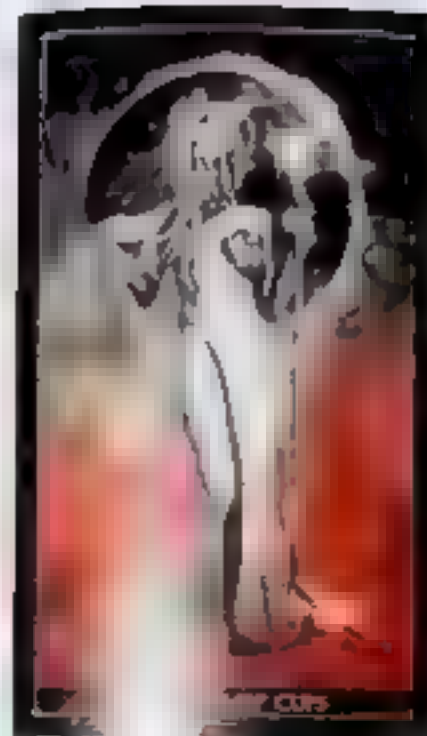
The card of emotional happiness in all forms, however, the accompanying lesson is that sometimes getting lost in happiness can become dangerous. Hence, the warning is to be careful that being lost in the ecstasy may prevent someone from seeing clearly. In this way, it relates to the Six of Cups as a reminder that out of control emotions, whether happy or sad, will work against you. In this tarot deck we see full chalices on the altar to the degree of abundance. Contentment and happiness are clearly visible.



Ten

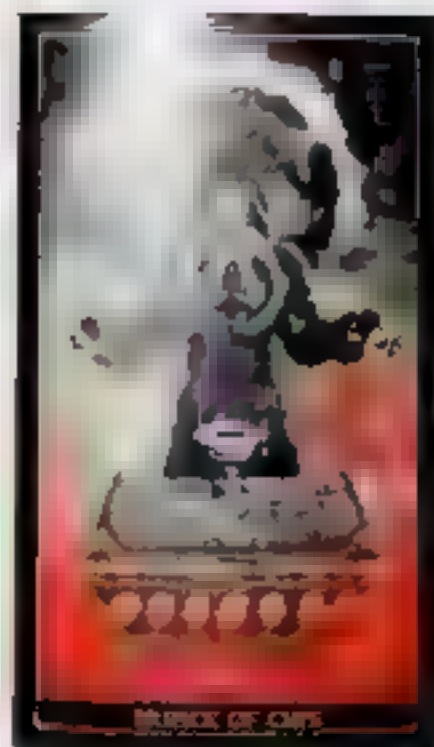
Emotional luxury, plenty, and abundance, satisfaction through love, fulfilled. However, due to excess of these emotions, it also means that emotions may be up and down, varying day to day or minute to minute. It corresponds to a cycle of development completed. The couple appears dynamic, and the chalices full of the goddess' blood have developed and balanced to the degree that they are harmonious and display in a more complex pattern than in other cards. Union has been achieved, bringing strong positive emotions into a high alignment.

emotions into a high alignment



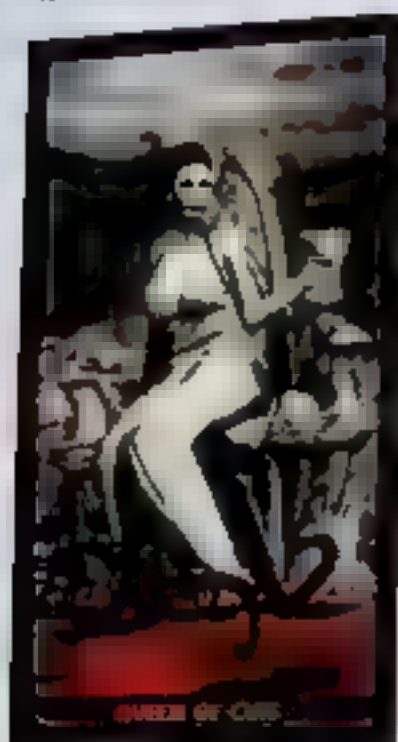
Princess

A young woman around 30 or younger who is learning to control her emotions and hone her intuition. She is emotional, but generally pleasant to be around, and full of desire. She also has a strong intuition, but may be still learning how to refine it to work for her. Her emotions may also work against her if she's not careful. In this deck, we see a young woman who is empowered through the chalice and the staff. She stands confident and motivated.



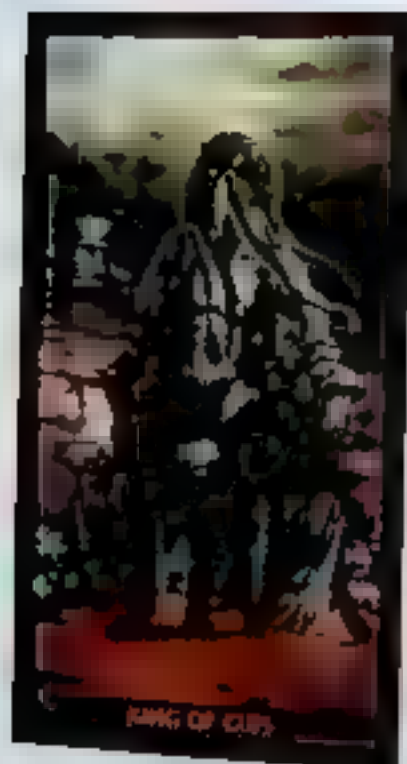
Prince

A young man around 30 or younger who is much like the princess in that he is a young man learning to control his emotions, hone his intuition, and may be learning to work with the occult in some fashion. Because of this, he may also be a man of secrecy. Sometimes when he shows up in a reading he is a reminder to be careful with whom you share what information. We see the young prince, an orderly altar in front of him, standing as if to begin a ceremony. His arms are open, inviting, seeming to wait patiently to begin.



Queen

Female master of all things related to the emotional plane. A mature woman over 50, she is the epitome of the female mastery of emotions, the intuition and occultism. In this deck, we see the mature queen sensibly embracing her challenge. The sea behind her shows her mastery at the edge of the physical and emotional planes. She is ever change ready to receive, and knows it with grace.



King

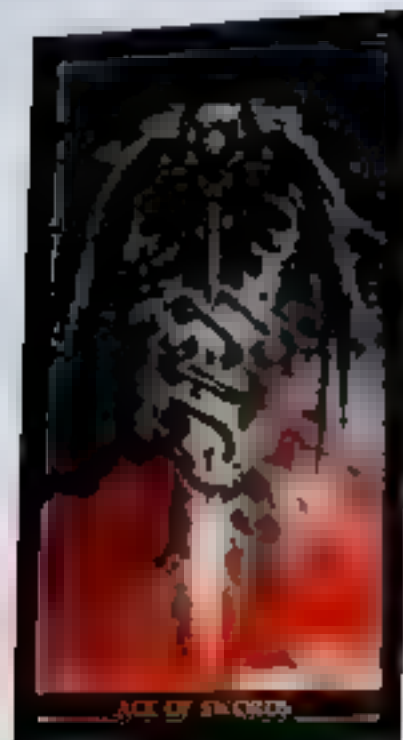
Male master of all things related to the emotional plane. A mature man, over 50, he is the epitome of things related to emotions, the intuition and occultism. He may have traditional values and approaches to things, and may even be very home and family focused. The master of water sits upon his throne, blood at his feet and the ocean behind him in a similar message as the queen. He holds his chalice at the ready, yet he is in full control of knowing when to act. ✦



Swords

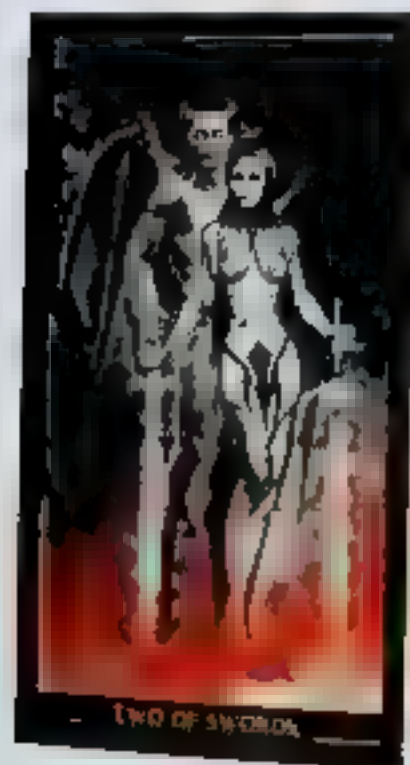
Chapter 7

Swords respond to all things related to the element of air, so they can intellect, the mind, logic and reason, all things related to the sciences, science and language. Overall, the swords are considered a harsher suit, mostly because a lot of their lessons are in the mind, and when it is changed, results change too.



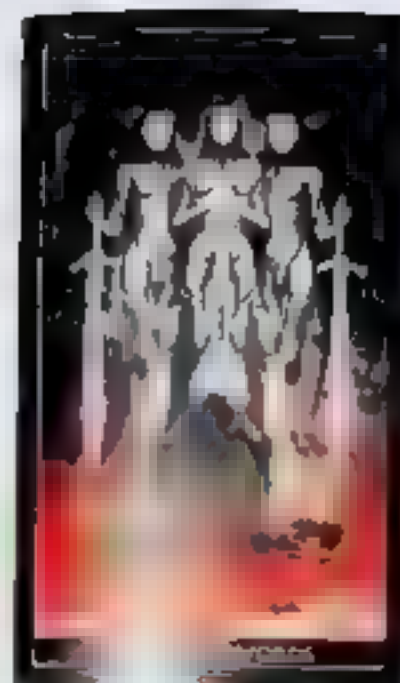
Ace

Root of the primal forces of the mind, basically a new application of learning some new concept. When one learns addition and subtraction in school that is an Ace of Swords moment. However, when one goes from addition and subtraction to multiplication and division that is also an Ace of Swords moment. In this deck, we see a man from A. Arab Zaraq resting, a symbol of the sword of wisdom indicated by the serpent. The background foreshadows a moment that comes from mental development.



Two

This card of the peace usually depicted with two swords to denote peace. The peace on this card is a mind at rest and the challenge of the card is that it also represents a lazy mind if one is not careful. The image of the card shows a self-empowered consciousness, completely open to whichever of the two the interpreter identifies with more. Swords are blade down, revealing that this is a card of mental rest and peace. Duality is implied through leathery and feathery wings in the artwork.



Three

This card of sorrow usually depicts a large heart with three swords through it, one upright and two at 45-degree angle. It may also depict three people in mourning. This card means mental sorrow rather than emotional heartbreak, so often it connotes death of naivety and loss of innocence, e.g., learning the truth is not real is a Three of Swords moment. They're glad to learn truth, but it comes with anguish. This card shows three women or the three fates who stand at rest on a pile of bones, but a tombstone means death that comes from enlightenment.



Four

This is the card of truce. On the surface it may seem like it is very similar to the Two of Swords in that it illustrates a peaceful mind, but when we look deeper we find a drastic difference. This is known as "truce" because it is a period of rest in-between two significant events. One implication is that the individual recently went through a significant event in their life, while the other implication is that there is a significant event on the horizon. Of course, the significant events—both in the past and in the future—have to do with realizations and concepts related with the

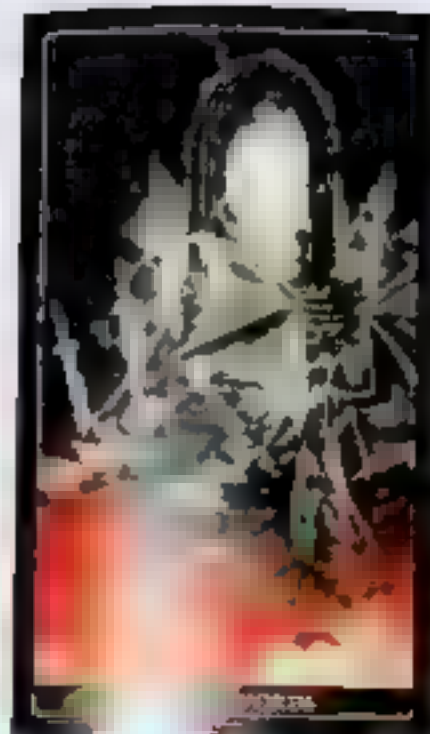
mind, understanding, learning, and emotional detachment. In this card, we see the figure kneeling, her hands outstretched, ready to give a moment's notice. While this does tell us there is a cause of defeat, it also implies there is more to it.

Five



defeat. With a smirk on her face, she stands over him.

This is the card of mental defeat and mental failure. Usual in the world are in the pattern of the card. This is the card that appears when something is ending or going to a close. However, the subtle messages in with the card is the modern as definition. It is doing the same thing as again, expecting different results. Another message can be heard is that if you want to use different methods or techniques. Generally, this card says mental project is failing or has been ended. For this tarot deck, we see an individual impaled with swords, head bowed in



Six

In the card of science, and of men to perfection in some way shape or form. To state this is the card that shows perfect understanding of a subject with a man assuming then a healing and understanding. Logic and reason are at their pinnacle here. We see the Devising before a portal to the next realm, sword at the ready for him to arm himself if he chooses. Armed with two swords himself, he braces to face the unknown, the next level of his growth and power.



Seven

This card is very tricky, but potent. Another card of failure, but also theft. It appears when the individual has let their sword blade rust while having been lost in emotional pursuits and focus. It connotes an imbalance present, with emotions overriding logic and reason. Thus, it is the theft of time and energy. However, some readers interpret it as literal theft. In this deck, the focal point is the amalgamation in the background where six of the swords are embedded. Ergo, they are stolen from her and she is left with one, but unable to get and use the rest.



Eight

This card of interference represents getting static from someone or somewhere in one's life. But the secret lies in where the static and interference is originating. The source of it may be external or internal. So, on one hand, it can represent when the questioner is getting static from people in their lives, or it can represent self-sabotage. We see the beast bound, but with rope that can easily be cut by any one of the swords that surround it. It should be able to reach them. If it is in his situation, and thus cannot reach any sword, lib-

erty stay grounded. For this deck, we took the symbolism a step further than traditionally. We saw the two individuals not facing each other, a large sword drawn in between them like a wedge. They are not facing each other, and in the background we see the six interlaced swords, representing their conflicted ideas. Thus, what we have added to the interpretation of the card is the idea that there is a forest within one self which is the biggest key to unlocking the potency of it. Often times we cannot see things clearly because we are internally split between our masculine and feminine sides.

Ten



erty utter ruin, complete destruction, total annihilation of a mental idea and or belief. This card shows up when something someone believed to be true comes crashing down. Keep in mind though, this will be a mental approach, perspective, belief, or attitude, and therein lies the hope. What is being destroyed is no longer necessary and is outgrown. What causes the pain of this card is the emotional attachment to the belief. This also means that when the new paradigm is study and understood, a sense of freedom may be present, and a sense of newness and freshness may be there, but also a sense of uncertainty, trepidation, and for some, fear. It

doesn't take a lot to explain this card and the pain implied. It should be made clear though, that his knees do not fall upon the altar of sacrifice.



Nine

This is known as the nine of swords in the tarot. It represents what is in the mind is "making a hell of heaven." In the case of this card, "a worse hell than the hell." When this card comes up, the message is that yes, things may be bad, but they are not as bad as they appear to be. It's kind of like the story of Chicken Little, and therein lies the lesson of how to work with the card. The sky is not falling, and the best approach to work with this card is to look at the tangible facts and evidence in front of one's face to count blessings and



Wands

Chapter 8

The suit of wands occupies an interesting place in the tarot. It illustrates the element of fire, furthermore, it addresses two kinds of fire. The first is the fire that we know of as fire, such as what is produced from matches, a bonfire, or the fire of an autumn night or that occurs in the heart of our local star. How the wands also correspond to spiritual fire, and in that way represent our connection with divinity. In this manner it is the spiritual fire we all can access. We can also include different perspectives of spiritual fire, such as the Holy Spirit from Catholicism, Shekinah from the Qabala or Shakti from Hinduism.

Wands also correspond to perseverance, willpower, fortitude, and straight up physical activity. The more wands in a reading the more the individual is active in general, and most likely enjoys the activity. They also tell us that the person can accomplish whatever they set their mind to through straight up intensity and focus. This is a subtle correspondence of the suit, namely, alchemy. Wands correspond to the forging process, and we are thus being refined from stress and heat applied to the situation.



achievement

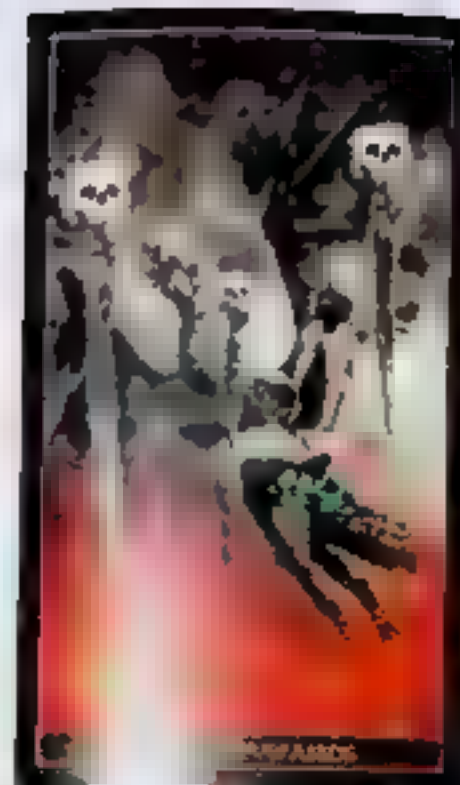
Ace

The most powerful tarot card in a deck, the Ace of Wands can be new spiritual beginnings or adjustment. It can also mean a new idea, development, new direction, or a physical action. For example, if someone chooses to leave a job, it could be that as much as much of a new job, it's a new moment as someone who's critical. An epiphany that leads to at least when it comes to the deck, we see the figure holding the staff of power, leading to embark on a new journey and



Two

This is the card of a person who is sovereign and usually shows up when a person is standing in their personal power, even if it means laying down boundaries to others. However, this card also means "owning it," as the common phrase states, and thus can tell us when it is time to own who and what we are in an honest and direct way. In this deck, we see the dragon standing between two staves, confident in her power, backed by the power of the dragon.



Three

The Three of Wands is called the card of vision and action. It's a card that stands for the future. When it shows up, it's a sign that you're looking at things from a different angle and approaching things from a pair of perspectives and not with a adherence. This card also implies that sometime we will stand alone and we should if necessary. A common lesson associated with this card is having the courage of your convictions to stand for something or you'll fail for anything during the course of life. In this deck, we see the dragon being ridden, implying the

the dragon being ridden. We also see the dragon-rider still holds the staff of power. There are two staves flanking, untouched by the rider, implying a representation of the Two of Wands to the degree it no longer need a focus, but rather manifests naturally.



Four

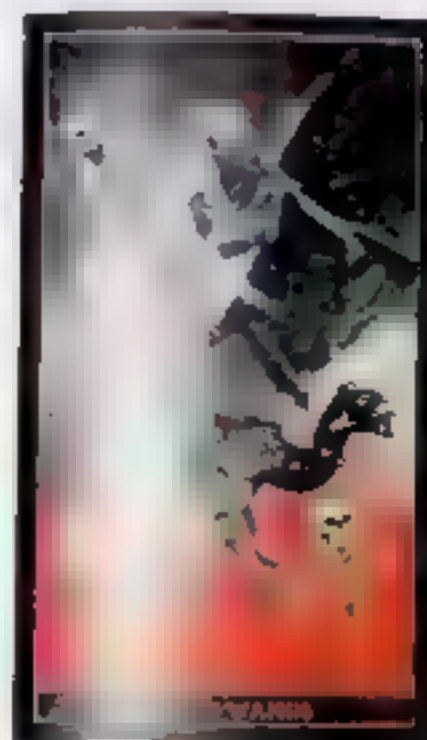
The Four of Wands is another card of direct meaning. This is the card of completion. This can mean any kind of completion, but especially projects that have had a lot of time and energy invested in them. In this way it is the completion of a project that required a lot of willpower. In this deck we see total completion. We see the coming of the masculine and the feminine and we see that the dragon is full of content. The staves of sovereignty are symmetrical and autonomous, and that the couple is, too.

Five

War in the sense of the tarot, this is the card of getting a fight or argument with someone. There's not much to interpret other than that. However, the question to ask is: Is this conflict with someone else, or is this an internal conflict you have? Another question to ask is whether the person on the other side from you is actually guilty of anything to justify the conflict? And finally, are you projecting onto them? For example, are you angry with them for something they did, or because they did something to you that you have

done to them? While the card is of an order of magnitude that it means a lot, the way it is done is the same. The card is an actual get to the point of the situation rather than just a situation. In this deck we see the dragon on the hill, surrounded by the crowd.

Six



While this is the main meaning of this card, but there is another facet—related, yet but subtly different. This is also the card of the complete and perfect manifestation of your Will into physical reality, so the victory here would be that of the conquest of the human mind over the physical world we all share. In this deck we see the dragon being ridden by a human, implying the victory of dragon energy mastery. We see them armed with two staves, and four more floating beneath the dragon, implying strength and effortless activity.

application of pressure that a piece of coal is turned into a diamond. So when there is a lot of pressure, it is purifying you and transforming you into a higher state of being. Of course this also tells us that if you don't take the heat well, you know where you're not here. In this deck, we see the person lying down their cards, yet amidst the watchful eye of the dragon. Head bowed in seeming supplication, we see the true oppression of the East Hand Futh practitioner, the oppression caused by fear and self doubt.

Princess



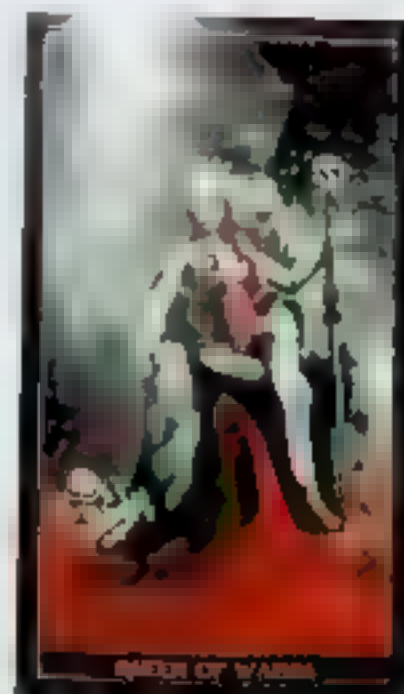
This princess is a young woman learning to sharpen her will power, control her temper, and create connection with divinity. She has a certain spark to her that is like an untamed fire in the process of being tamed. She may also be creating a connection with this deck as very straightforward. It shows a young woman embracing her dragon energy, staff of power in her hand, in motion to move forward.



He is armed with his dragon, standing bold and assertive, his own

Prince

The prince is a young man learning to handle his will power and to discipline the mind, body, and spirit. He is a warrior. However, he differs in that he practices karma, he must discipline his mind and his body, but more creatively. Initially due to his princely nature, in this deck we see him poised and read. While the dragon is beside him, we see it appears to be stretched to strike, indicating a certain lack of control implied in the title. However, he has also mastered the physical world as is indicated by his staff. We see



Queen

Female master of all things related to the mental plane. A mature woman, she is the epitome of the female mastery of all things fiery. This means she has a strong spiritual connection, probably has a little bit of an attitude, but it is because she has learned during her lifetime that it is sometimes what is needed to achieve goals. Be assured though, she will tell you exactly what she thinks. The red goddess sits enthroned, the dragon fully empowered in the background. While she oozes lust, we also see that she wears the crown of the

scarlet woman from the *Book of Revelation*. Lustful, empowered, and Draconian, all under the control of a mature female. In the Draconian Land, we see the fiery queen has ascended the throne. Her appointed crown-like notes her alignment with the five elements of the Western Esoteric Tradition, and the bones at her feet serve as a stark reminder of what has been left behind in the pursuit of power.

King



has, with a lot of the same symbolism, revealing that he is her, his counterpart



Male master of all things related to the mental plane, a mature man is the epitome of a thing's fiery element of fire. In those ways, similar to the queen. This card, with entrepreneurship and nature. In general, he necessarily have the same kind of that she does though, because the monarchy has been in place for thousands of years. In the image in the deck, we see the full mastery of Draconian power. The dragon is seated on his staff is crowned with death, and the fact reveals an alien consciousness within a humanoid form. We see the king has claimed his throne much like the queen



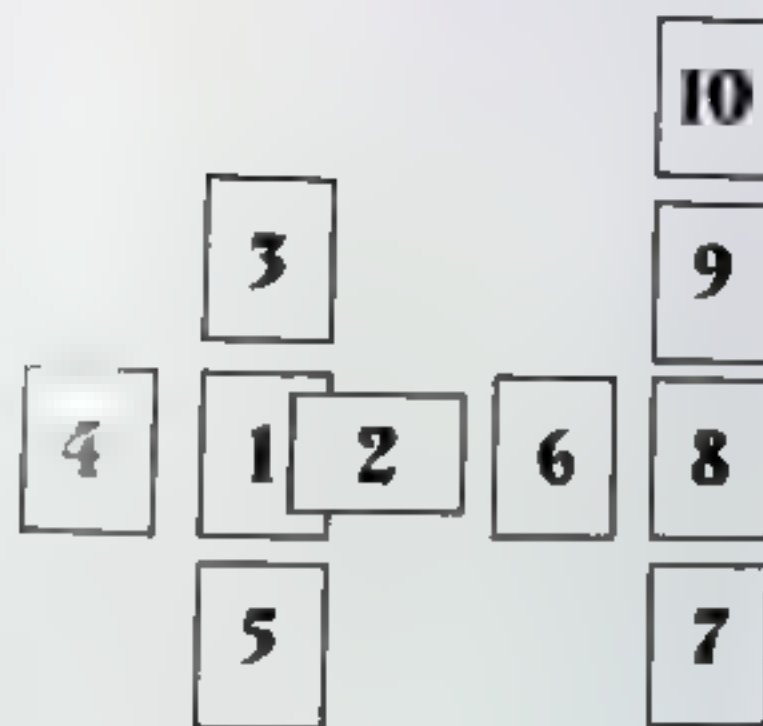
Spreads

Part 2



A Sample Layout

Chapter 9



Now that you've got a basic understanding of the cards, let's turn our attention to a sample layout to be used for divination. The meaning of the cards are tied to the cards, but their location in a spread is the true art that shows interpretation on levels that a lot of readers will never achieve. In short, each position has a different meaning associated with it, and you use that meaning in conjunction with the meaning of the card to make a very clear and accurate picture of what's happening.

Let's look at the example of the Five of Wands, the card of conflict. If it's in a position in a spread that has to do with how one looks at themselves internally, so it could be internal conflict, which means most people in their lives won't necessarily see the conflict within. But if it's in a position that is external in manifestation, such as an environmental position, then it could be straight up conflict with one's environment and not a look in it. You can see the diversity of the card when it is looked at this way, and you can see how it opens esoteric doors for further, deeper interpretation.

The following spread is based on the commonly found "Cross" spread. That spread accompanies most mass market professional decks, and there have even been books written about it and how to interpret with it. This was the first tarot spread that I learned, but in hindsight, I realized I learned it wrong. I still have the deck that came with my first tarot deck almost 25 years ago, and last year I went back for the sake of accuracy. When I looked at the spread, I realized that through the foggy years I had juxtaposed a few of the positions accidentally. On one hand, I could say that shows a faulty memory, and you would be right, but on the other hand it goes to show that when you develop your own system, you must do what you can achieve when it comes to accuracy and depth of a reading. I'm a professional reader with almost 25 years of experience, and I couldn't have gotten this far if I was a bad reader. So the overall lesson here is that I started off with a template, and then accidentally changed it, but got so adept with it that it now successfully works for me. As has been said dozens of times before, once you learn a system, the next step is to develop your own system. Without further ado, here is the spread and the meaning of each position. Remember though, that the timeframes listed corresponding to the different positions is largely fluid. So for example, position six may be anywhere from

here to 15 months away, and an "in-between" that is probably not really about anything, possibly a few weeks away.

- **Position 1:** Surface thoughts, superficial day to day thoughts, behavior, and how you are perceived
- **Position 2:** What's crossing your path in the next 10 days to 2 weeks
- **Position 3:** The overall vibe of the whole reading and your current situation
- **Position 4:** Recent past foundation, where you've come from in context of the situation
- **Position 5:** Recent past events, the last 3-5 months
- **Position 6:** What's coming up in the next 3-5 months
- **Position 7:** An inner level, next level down from position 1
- **Position 8:** Your environment and your relationship to it
- **Position 9:** Your subconscious, the next level down from position 7
- **Position 10:** Final outcome approximately 6-10 months away, the "answer"

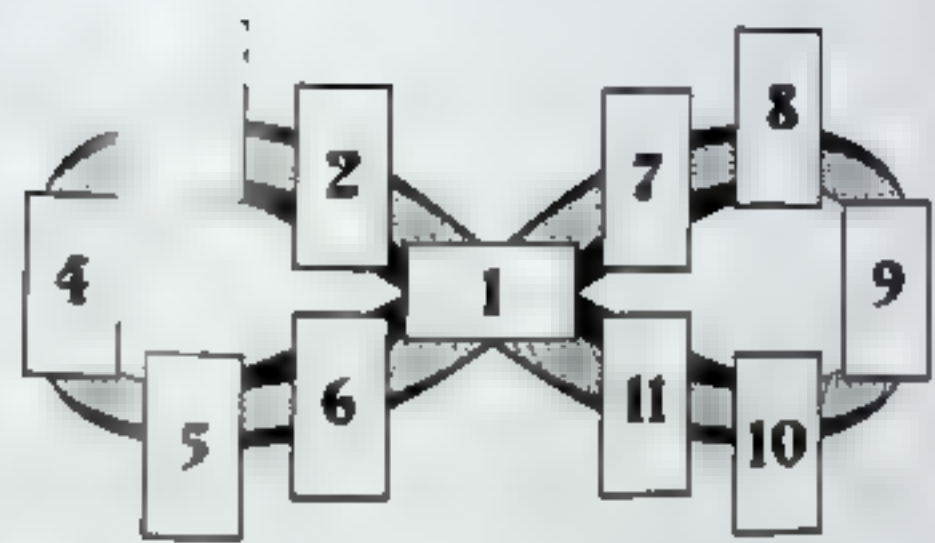




The Leviathan Spread

Exclusive Layout

Chapter Ten



THIS is a tarot spread layout made exclusively for this book, and by extension for those that walk the path of the dragon. There are multiple elements at work here. For those of you that are familiar with the "London Dawn" spread, or the one that commonly comes with the Tarot tarot by Aleister Crowley, you will see strong parallels to this spread. However, the parallels are visual only, and the underpinnings of that spread, however it be considered here, which could occur subconsciously if one is not careful with their focus.

In essence this is based on two factors. First, it is based on the well known infinite symbol, and this is of particular note because it harkens back to the magician card that wears that symbol above his head, thus crowned in eternity. Secondly, it is based on Leviathan, the serpent that encompasses everything and generates resurges in the void. When using this spread, you are tuning into not only the gnosis of infinity, you are also tapping into the consciousness of Leviathan and the dragon that resides everywhere. The numbers shown below are the order of laying them out. Before you lay this spread, make sure the cards are well shuffled, and you have a clear mind.

Of particular note is that this spread is more in line with a divination rather than a generic or standard yes or no spread. This spread is a series of initiatic processes and moments, and it should be remembered that the beginning of something is also the ending of something, and that the only constant is change. The recognition of this is the path of the dragon and the path of the Left Hand Path practitioner. If handled correctly and carefully, each initiatic moment raises us to a new level, and throws open the door to higher experiences. This is why you will see parallels in particular positions of the cards below, especially positions 1 and 9.

- * Position 1: Represents the now, and where you are currently.
- * Position 2: The nature flow of things, but more from the perspective of the bird, rather than the climax.
- * Position 3: The pinnacle of where things are going in the near future.
- * Position 4: What comes after the height reached in position 3. It also represents when we are pushed to our limit.

- * Position 5: The shadow gnosis that is the primary personal growth and ascension.
- * Position 6: How to apply said shadow gnosis.
- * Position 7: How to proceed after the shadow gnosis is integrated.
- * Position 8: Represents the next level up of personal and spiritual development, where the gnosis of the shadow is integrated.
- * Position 9: The appearance of the shadow, as a dark, hidden, position precedes the next descent into the shadow.
- * Position 10: The final piece of shadow gnosis that can be applied to the situational hand.
- * Position 11: The final piece of the equation, in which way it is the answer and the solution, but it is also a portal.



WE now come to a different kind of layout you can use with a tarot deck, but rather than having its roots in divination, it has its roots in ceremonial magick. This should be obvious to those that are familiar with evocation, and for those of you that aren't, then this can serve as your first introduction to that arcane art. There are three components to this spread.

Firstly, there is the ceremonial circle. This is created by laying down the major trumps that correspond to the zodiacal signs, and they are laid down in that order as well. However, when you lay them down, do so in a counter-clockwise direction to show the macrocosm of astrology. For those of you that are familiar with the rituals of the hexagram, you see how this all comes together.

Secondly, there is the altar in the middle. While some versions of this layout show the four aces interlocking to form the altar, technically the altar is subjective based on your personal spiritual path. For example, you could use the Four of Pentacles as your altar instead, since it corresponds to personal power. Or, you could choose one card from each suit to represent that particular element. If you do that though, remember the elemental correspondences, so you would want to place a sword in the east, a wand in the south, a cup in the west, and a pentacle in the north.

Finally, the third component is the triangle of art. This is the place where the spirit that is summoned will appear and be contained or focused, depending on your practice. This is made of three cards: the Fool, the Hanged Man, and Judgment. The reason these three cards are used is because each one of them corresponds to a primal element, but on a macrocosmic scale rather than the microcosmic scale of the aces. Yes, you can use this triangle for its intended purpose of evocation if you choose, or you can use it in a more modern and inventive way. In essence this is based on two factors.

This spread will differ from the previous two because it specifically focuses on spirit work rather than divining answers. In essence, this is the spread to use when you find yourself wanting to do ritual, but you are not in a position to access your temple or any one available, really. In this way it is a template to use to get started, and as you get better with it, adjusted to your taste. Because of this, it also really doesn't matter too much which of the

three components you lay down first. Traditionally the triangle of art is located in the east, to the east of the circle, but if you work with a tradition that begins in the north, west, or south, then feel free to adjust accordingly. Leave the outer cards in the circle that are zodiacal in the same order though, starting with the Emperor/Aries in the east.

If you are familiar with evocation, then you will find the same principles can be used here. If you are not, nor are you interested in learning it, you can still use this layout. In this case, the mental way to approach it is to place a card corresponding to your desired manifestation within the triangle, and then execute the ritual as you feel appropriate from there. Once you decide whether you are going to perform an evocation or a different application of this format, the rest is performed according to your ritual skill. Remember though, this is a tarot deck, and if you find you are in a position to need it to execute a ritual, it would probably be wisest to keep your ritual simple rather than overly complex.





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ASENATH Mason is a writer and artist. Author of books and essays on esoteric, religious and mythological subjects, with a particular focus on the Left Hand Path philosophy, Luciferian Spirituality and Draconian Tradition. Active practitioner of Occult Arts. Founder and coordinator of the Temple of Ascending Flame. Author of *The Book of Mephisto: A Modern Grimoire of the Faustian Tradition* (2006), *Necronomicon Gnosis: A Practical Introduction* (2007), *Sol Tenebrarum: The Occult Study of Melancholy* (2011), *The Grimoire of Tiamat* (2013), *Liber Thagiriou* (2014), *Draconian Ritual Book* (2016), *Qliphothic Meditations* (2016), *Qliphothic Invocations & Evocations* (2017), *Rituals of Pleasure* (2018), co-author of *Chants of Belial* (2016, in collaboration with Edgar Kervel) and *Awakening Lucifer* (2017, with Bill Duwendack), and co-author and editor of a number of anthologies and occult magazines. She is also a varied artist, working with digital media, and themes of her artwork include gothic, fantasy and esoteric concepts.

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